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FEBRUARY 1992

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ENTIRE SCORE To
Hangar 18

**ERIC JOHNSON**
Righteous

**ERIC CLAPTON**
Badge

EXTREME
**NU ENCOURT**
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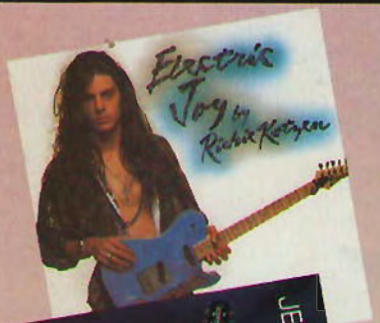


**Richie Kotzen Electric Joy SH-1056** "Electric Joy", marks Richie's 3rd and last album for Shrapnel and documents his incredible growth as a musician. Together again with Atma Anur, Richie delivers a collection of original instrumental compositions rich in tasteful melodies and phenomenal guitar techniques that should further cement his position in the music world as a guitarist's guitarist.

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**Stephen Ross Midnight Drive SH-1052** This album contains a set of material that ranges from aggressive ensemble riffing to grooving, bluesy compositions which carry Stephen's individual stamp. Polyphonic lines, key and rhythm changes, and exciting solo work from former Rising Force keyboardist Jens Johannsen help to create a stellar debut.

**Marty Friedman Dragon's Kiss SH-1035** While one half of the progressive guitar oriented group Cacophony, Marty Friedman recorded his first solo album prior to joining Megadeth, which is an intense classical/speed metal instrumental album full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.

**James Byrd's Atlantis Rising SH-1049** Atlantis Rising, led by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal masterpieces, with wailing, thematic solos reminiscent of Schenker and Roth. If you love great vibrato and tons of feel, then this album should be in your collection.

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"The guy has a sound, a distinctive voice. He cares more about songs than chops". Bill Milkowski - Guitar World.

**Joey Tafolla Infra-Blue SH-1050** Joey Tafolla strikes back with an inspired collection of instrumentals which reveals his musical metamorphosis. Abandoning the neoclassicisms found on his first album, in favor of an astonishing set of country/blues riffs rich in awesome technique, Joey Tafolla, with help from Deen Castronovo and John Onder, makes an important new musical statement.

**Jason Becker Perpetual Burn SH-1036** As the other half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. One year later, he recorded a solo album that set new standards in progressive music. Fans of Jason's wailing on David Lee Roth's album, "A Little Ain't Enough", should be impressed with Jason's vast musicality and technical ability.

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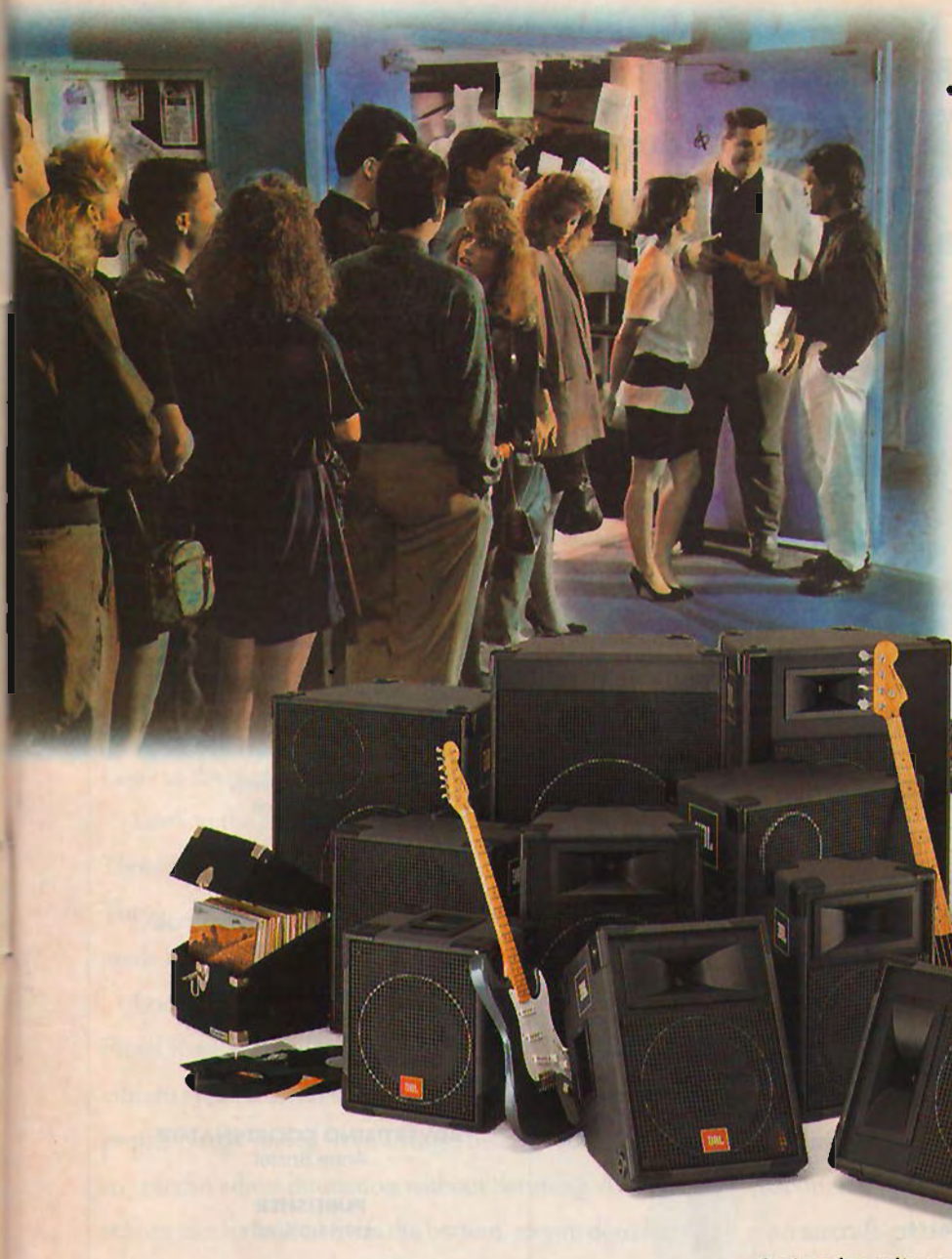

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**MUSIC ENGRAVER**
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**EDITORIAL ASSISTANTS**
Barbara Beals (proofreading)
Brian Miller

**CONTRIBUTING EDITORS**
Alex Aguilar, Vivian Campbell, Randy Coven, Reeves Gabrels, Barry Lipman, Buzz Morison, Steve Morse, Robert Phillips, Pete Prown, Alex Skolnick, Joan Tarshis

**ART DIRECTION AND DESIGN**
Brian Austin

**ARTISTS**
Beth Thompson
Lavon Welch

**PRODUCTION MANAGER**
Elaine Spinelli

**ADVERTISING SALES DIRECTOR**
Barbara Seerman

**ACCOUNT MANAGER**
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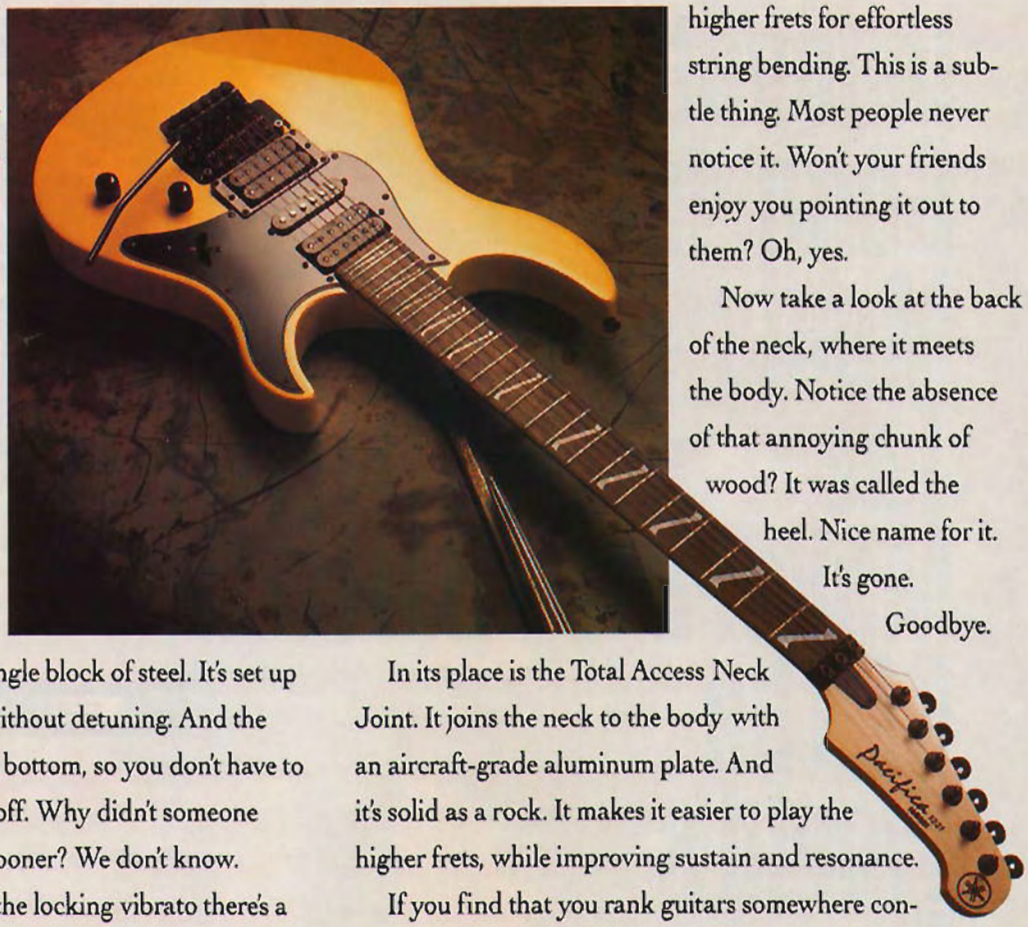

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amp section, consisting of ten triodes, incorporates a unique tube configuration that delivers more gain without changing the harmonics of the amp. "This amp has so much gain that it's almost hard to control," says Van Halen. "The thing is, I like that 'almost uncontrollable' edge." The active Resonance control™ circuit lets you boost the low end at the resonant frequency of the enclosure, giving you more control of the "looseness" or "tightness" of the low end. An active "presence" control has also been incorporated for control of the high end.

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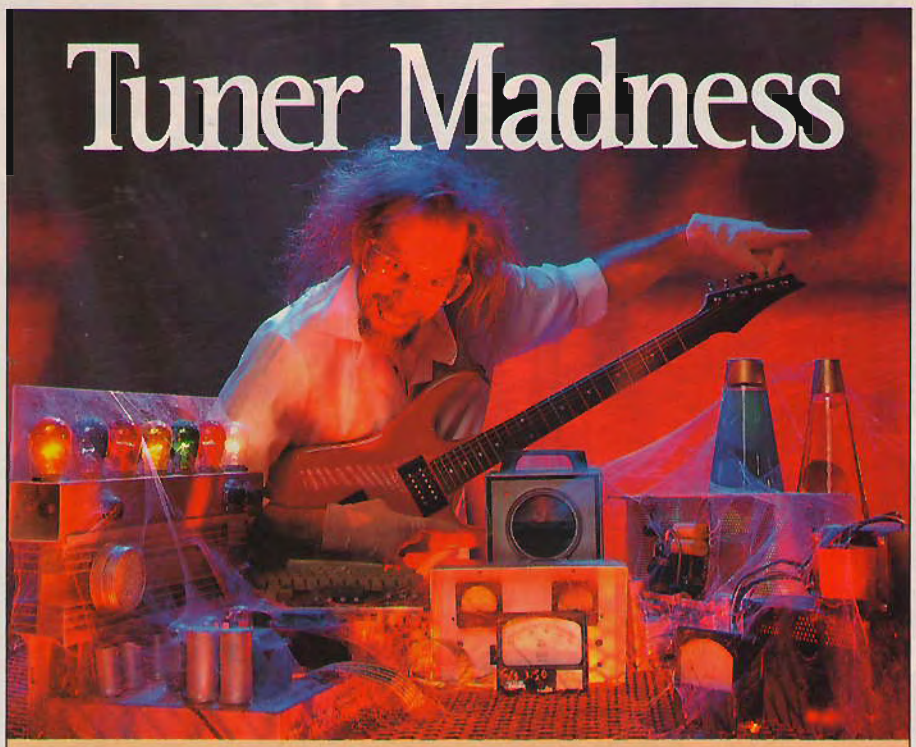

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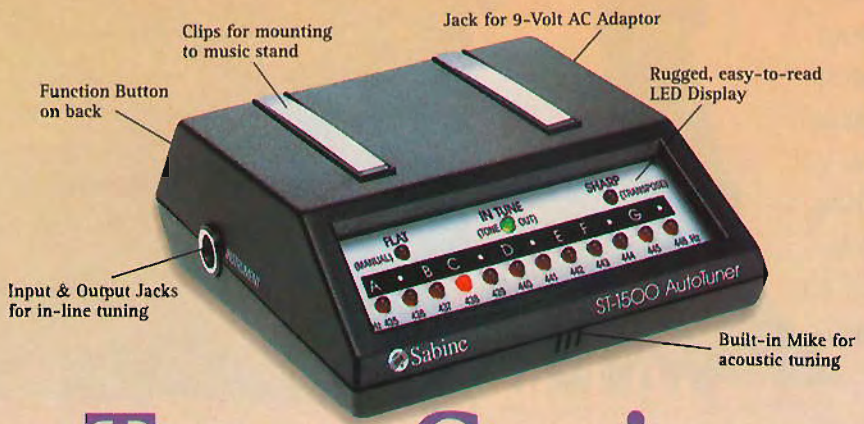


# Tuner Genius

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**THE METAL EDGE**
Dave Mustaine

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Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear GUITAR,

I couldn't help but laugh upon picking up the Sept. '91 issue. I just recently told a journalist friend of mine that if the "experts" ever start analyzing my playing, he should kill me right away and put me out of my misery. Wait'll all those "snobs" that laughed at me in the '70s get a look at this issue! Of course, there were a few inaccuracies in your article, but I consider them minor. Anyway, I thought I'd set you straight. In "Who Killed Marilyn," I played full 6-string barre chords on the whole song. As for the chorus (G-D), I played the inversions on the 10th fret–not the ones you showed, but hey, how could you ever decipher anything out of those grungy recordings, so I'll forgive you.

Of course, calling the Misfits an L.A. band is unforgivable. For that, I'll have to puke in your car. We were a New Jersey band, though we were regarded as a major part of the New York/Max's Kansas City scene. Why do ya think the place closed? They couldn't get insurance after all the damage we caused. We might not have been the only reason, but we were the biggest one.

Punk dead? No way. After leaving the Misfits, I formed the Undead, a band that sparked the hardcore scene in '81, and influenced a lot of musicians to get into hardcore, and later, thrash. Because of my irreverent attitude, I've been blacklisted by the entire industry–including the indie distributors–but it hasn't stopped me from playing music that I love. *And* it didn't stop our latest Lp from selling over 16,000 copies (without a CD). When we do manage to get a tour together, we break house records, without benefit of financial backing or label support. Punk is going strong: Like homelessness, AIDS and festering sores, it won't just go away if you ignore it. Maybe a little more support from the music media is warranted.

In another article, it's mentioned that the only known recording of the glissando guitar technique was made by Steve Hillage. Listen to "Halloween II," by the Misfits. I created those eerie effects by using a metal bottleneck slide, a technique I came up with years earlier, after seeing Ritchie Blackmore run his mike stand up and down the strings. I never knew there was a name for the technique, but people always ask me what that 'Synth part' was.

*Bobby Steele*
*The Misfits, The Undead*
*New Milford, NJ*

Dear GUITAR,

Thank you for your new columns by Steve Morse and Reeves Gabrels. Both are fantastic! Each month, when I get a new issue, I turn right away to "Open Ears." Steve's views and advice are the best in the book. Also, Reeves' odd ways of making music are driving my mother crazy, and that makes me happy. I also want to say your magazine far surpasses those of your competitors. Occasionally I may pick up a copy of their mags and read at the most one or two pages. With GUITAR, I read cover to cover.

*Sam Frazee*
*Powell, TN*

Dear GUITAR,

I'm writing to correct a mistake in your magazine's Nov. '91 In The Listening Room. Sammy Hagar states that he saw the Byrds and the Rolling Stones play live for the first time in the Orange Pavillion in San Bernardino. They did not. In fact, they played at the Swing Auditorium in San Bernardino, CA. (The Orange Pavillion is located on the National Orange Show Grounds, same as the Swing Auditorium *was*). The Swing Auditorium was one of the hottest spots for concerts in the '50s, '60s and '70s. It was highly praised by many rock 'n' roll bands for its excellent acoustics (in fact, many live concert albums were recorded there) and it seated approximately 10,000 people. Every major rock band in the '60s and '70s played there at least

once (Hendrix, the Stones, Led Zeppelin, Elvis, CCR, Cream, Joplin, Buffalo Springfield, Jefferson Airplane, Black Sabbath, the Doors, Johnny Winter, Fleetwood Mac, etc.) *except one*, the Beatles. They were too big and popular too quickly to ever have a chance to play there. In 1982, the Swing Auditorium was struck by a small private airplane and suffered severe fire damage. The building's owners had not had the foresight to get fire insurance, so the building was torn down, and since then the Orange Pavillion has been used occasionally. The Pavillion is a poor excuse for a concert venue.

*Mark Manzano*
*San Bernardino, CA*

Dear GUITAR,

How wonderful it was to see all those awesome plectrums giving their time to Jason Becker. We at G-Force would like to express our warmest sympathies for a speedy recovery. We hope to have him back soon.

*Nick Baldrian & Crew*
*G-Force Magazine*
*Swansea, Wales, U.K.*

Dear GUITAR,

I'm writing in response to a letter from Kevin Fitzpatrick, who asks if he should learn to read notes or just stay with tablature. There is no clear answer, as there are plenty of examples to argue both sides of the coin (further, many believe you shouldn't learn to read at all).

I'd like to offer my own viewpoint. I've been playing for more than 25 years. For the first 10 years, I played entirely by ear, learning from records, and by jamming with friends. I developed to a point, but eventually hit a brick wall. While I was a student at Berklee, I learned, among other things, to read music.

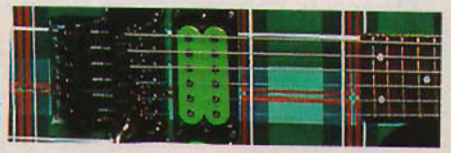
Five or six years ago, I worked on a Bach violin sonata. Since it was written for violin, the fingerings in the music meant nothing. There was no chance of getting tab for it. It took me months to work out the fingerings, an incredible challenge. I learned a lot about the guitar in the process. Last year, I took out the same piece. I found that if I used distortion, it sounded muddy. My old fingerings no longer worked. I had to do it all over. Very frustrating. With the new fingerings, it works great. I've since worked on a few more ways to do it. I am amazed at how much insight I gained doing this. Each version sounds different. Same notes, different fingerings.

Tablature has clear advantages. It shows how a passage lays out right on the instrument. However, it only shows one person's version of how a passage should be fingered. To me, tablature is like black and white TV.

Reading or writing music allows me to hear a passage in my head, imagine how I want it to sound, then work on the fingerings until it sounds like what I imagined, with much more detail and subtlety than I could do it previously. I can also analyze the music to discover possible reasons why the notes in a passage are there in the first place. This way I get to put my own personality into it; make it my own. I do this in hopes of developing my own very personal style of playing. Most guitarists start by imitating their favorite players. Eventually, we all have to follow our own paths.

Bottom line? Don't worry about it too much. If tab alone no longer serves your purpose, you'll know. I suspect that is exactly why GUITAR also includes standard notation in its pages.

*Jon Finn*
*Assistant Professor (Guitar Dept.)*
*Berklee College of Music*
*Boston, MA*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# Reeves Gabrels

## Tension and Release: Some Assembly May Be Required

My dream, in music, would be to hear the music of Picasso's guitars. –Jean Cocteau.

Fragments of sound. Comfortable and identifiable harmonic structures appear and then are shattered. You teeter at the edge of atonal oblivion only to be cradled in the arms of familiar diatonic motion. The wrong note in the right place. Welcome to the game of tension and release.

One of the most paradoxical questions that I've heard of late is, "How does one play 'out'/atonal guitar?" There are any number of answers to that query, ranging from "Use Ornette Coleman's Harmolodic theory," to the most common reply, which is, "If you have to ask, don't bother." The common thread that I have found in all the possible answers, however, is knowing how to create a sense of expectation or danger (tension) and knowing when or how to resolve this into safety or familiarity (release).

Some assembly may be required to get yourself to the point of applying this concept of tension and release. Here is a list of parts you will find helpful:

1) The ability to play 'inside,' diatonic music, including available chord tensions, etc.; 2) Knowledge of modes and their "crux" notes—for example, ♯11 in Lydian, ♭9 in Phrygian and ♭7 in Mixolydian, etc.; 3) A very important aspect of all this is the need for a good understanding of phrasing. The ability to resolve an 'outside' idea on a strong downbeat is always a safe way out of a precarious situation. For example, in rock music most musical phrases occur in four- or eight-bar sections. When playing a more avant-garde comping thing or lead line, the strongest way back from making such a statement is to resolve to the first downbeat (one) of the first bar of a four- or eight-bar phrase.

The best thing to do is to listen to other players who are into this type of thing. I would suggest checking out: Sonny Sharrock and John McLaughlin on the Miles Davis record, *Tribute to Jack Johnson*; James "Blood" Ulmer; Marc Ribot; and Miki Navazio and Dave Tronzo with the Lounge Lizards, not to mention keyboard players, who are great for more adventurous comping ideas. McCoy Tyner, Oscar Peterson, Herbie Hancock, Jan Hammer and Mike Garson are all worth listening to.

Keep your mouth shut, your head down, and your ears open, as Sgt. Chip Saunders from the TV show *Combat* used to say.

P.S.: Remember, there are no rules when you are out there in the unknown (this means you *can* get away with sonic murder). But you better know what you're doing when you come back in for a landing.

P.P.S: Fragmentation of a sonic nature is most effective when it incorporates recognizable motifs–just as Picasso drew on a familiar shape, and then shattered it, creating his 'visually atonal' guitars. This gives listeners a reference point to gauge how far out you'll be taking them (and helps prepare them for the ride).


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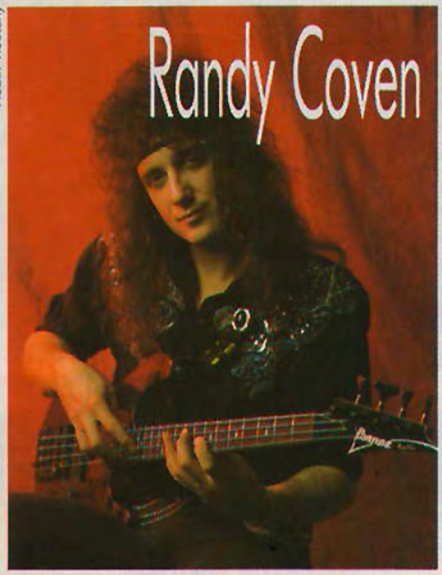


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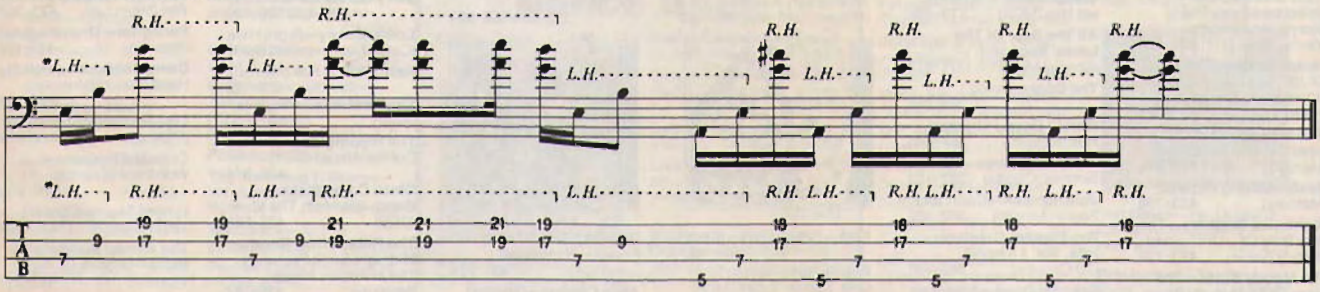
Example 1 is a lick similar to "Jerry Was a Race Car Driver." For a three piece band, this line takes up a lot of space, and too often in this situation you hear pumping 8th notes or a guitar or keyboard part. It's a fast tapping ostinato bass lick that no human should be able to sing over.

Expect the unexpected from Les Claypool and Primus. Explore the unexpected in yourself.

Ex. 1 All notes are tapped




*L.H. = left hand
R.H. = right hand

Gene Ambo

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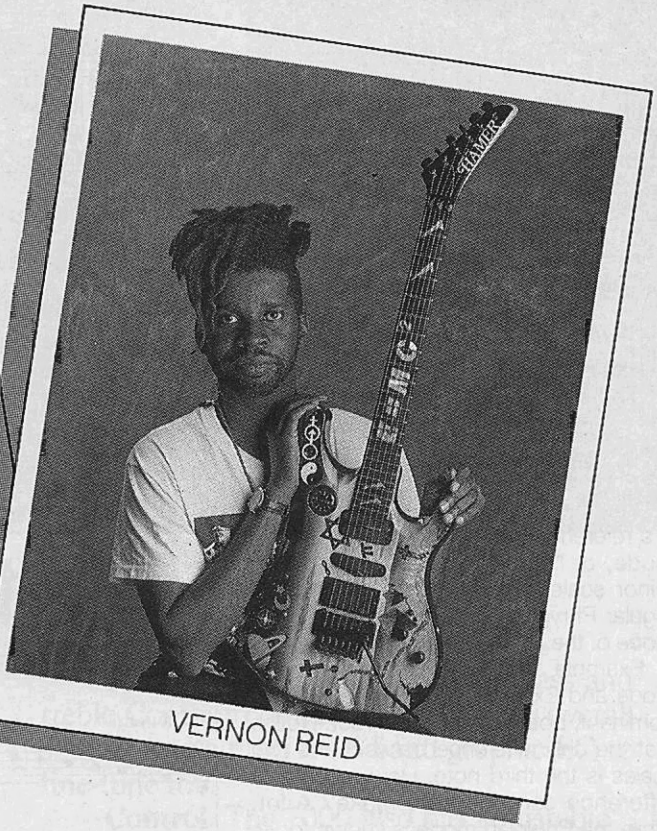

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## PHRYGIAN DOMINANT SCALE

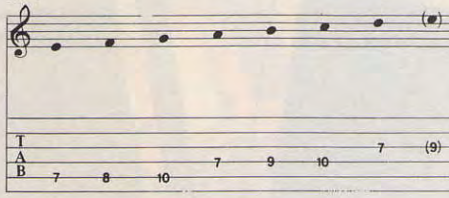
This month, I'd like to talk about the Phrygian dominant scale. This scale sounds as exotic as its name, which is a reference to the fact that it is the fifth mode, or "dominant," of the harmonic minor scale, and sounds similar to the regular Phrygian scale (which is the third mode of the major scale).

Example 1 shows a regular Phrygian mode and Example 2 shows a Phrygian dominant, both with E as the root. Notice that the only difference between the two scales is the third note. How much of a difference can one note make? A lot. While the Phrygian mode is known for its Spanish flavor, the raised third in the Phrygian dominant gives it a distinctly "Eastern" sound. Just look at Example 3, which is the melody for the Jewish folk song, "Hava Nagila," based entirely upon the Phrygian dominant. (Note: There is a great "surf guitar" version of this song on the Rhino Records album, *The Best of Dick Dale and his Del Tones*!)

Since the Phrygian dominant contains a major third and a minor seventh, it works the best against a seventh chord, although a major chord (with no seventh) will do. Let's look at Example 4: The chord progression is the same as the chorus of John Lennon's "Imagine." The first three chords all work with the notes of E Phrygian, since it is a mode of C major (F Lydian, G Mixolydian, C major and E Phrygian all contain the same notes). However, the E7 chord does not work with E Phrygian, and calls for E Phrygian dominant. Therefore, E Phrygian dominant is required, but only for the last two beats of the chorus. Example 5 is a common progression in flamenco music, Em-D-C-B. This can work with either Phrygian dominant or regular Phrygan mode over the last measure, depending on the type of B chord used. If it is B7 or B major, it requires B Phrygian dominant. If it's B minor, use B Phrygian. If the B chord doesn't contain a third, then the two scales are virtually interchangeable. Listen to Paco De Lucia and Al DiMeola play over this pattern in "Mediterranean Sundance."

Other Phrygian dominant examples to listen for include the Beatles' "Girl" and "Michelle," George Michael's "Father Figure," and any album by Yngwie Malmsteen.

Ex. 1

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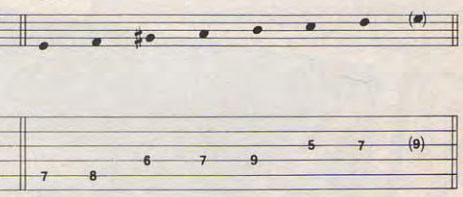


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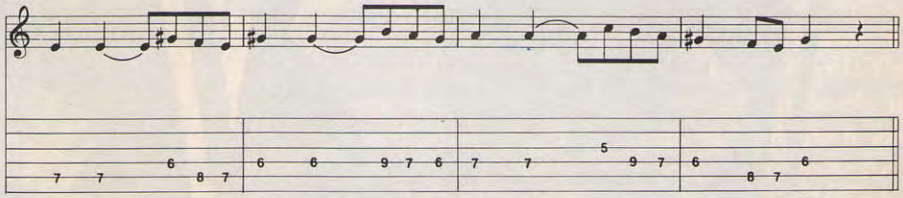


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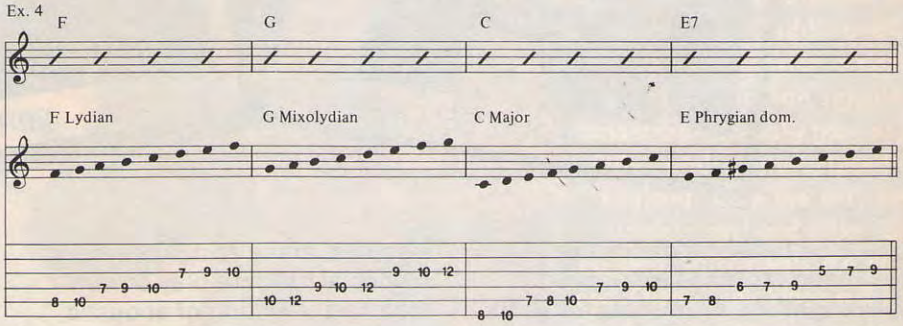


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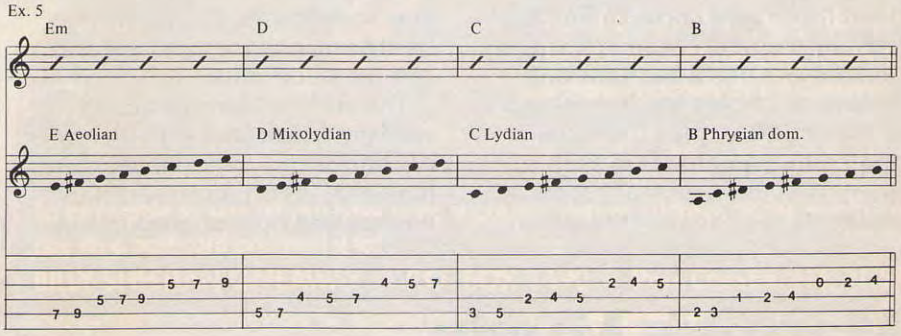

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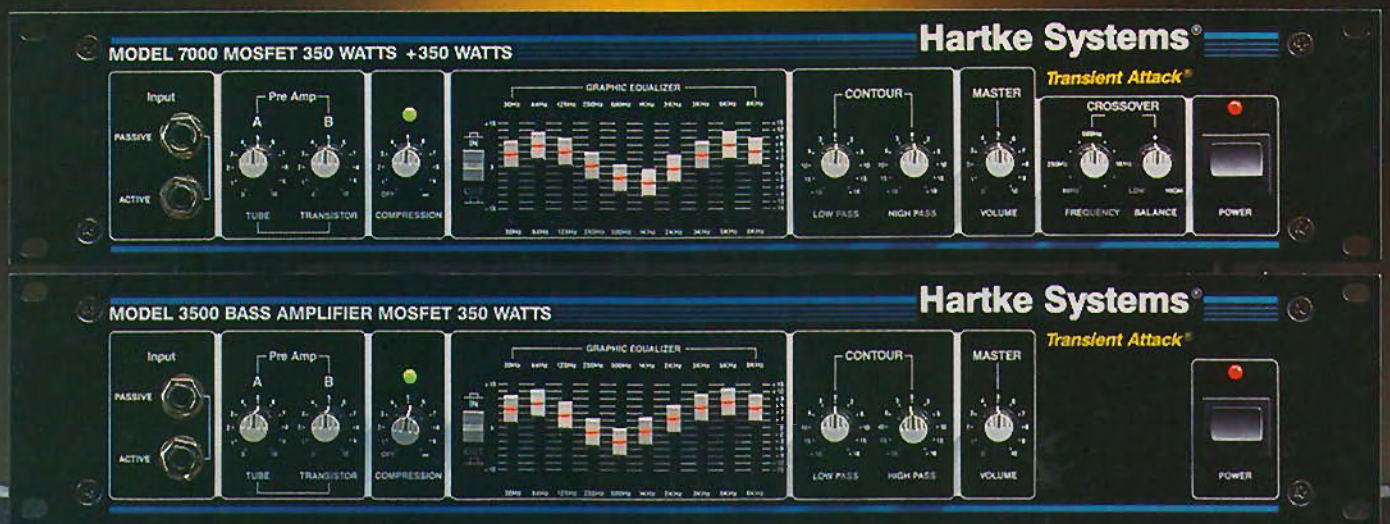


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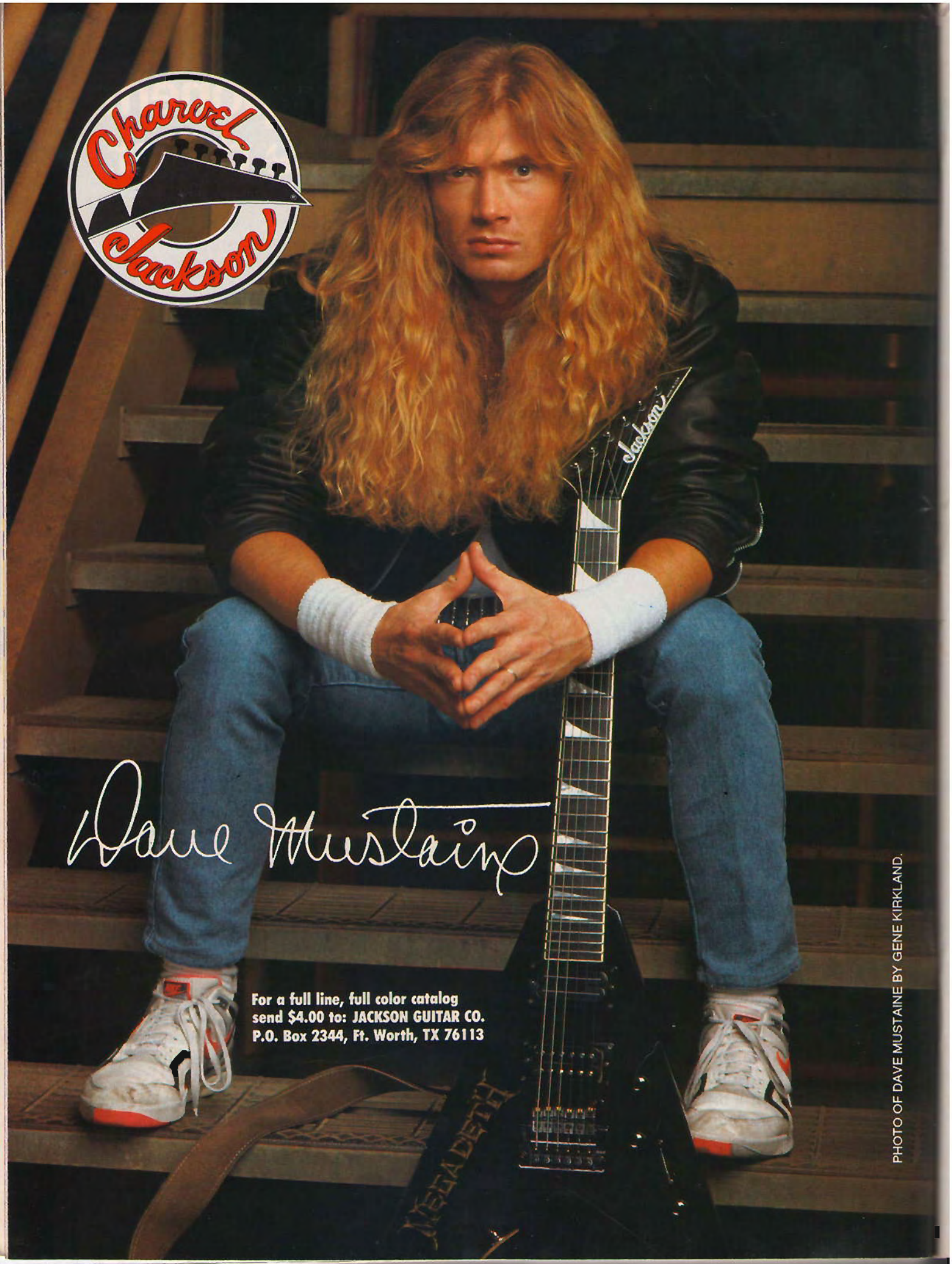
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Readers' Choice Guitar 1992

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Robin Visotsky

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1 "I Know a Little" from *Street Survivors*, by Lynyrd Skynyrd/MCA

MICHAEL: I just had to hear the whole song, 'cause it's so great! You know what's really weird? We were tossing around the idea of doing a cover of that on my album. When I hear that again, I think, 'God, that had to be the band I've listened to most out of anybody, especially that song.' When I was in 6th or 7th grade, I bought the Lynyrd Skynyrd *Greatest Hits* album, and this is on there. I've probably listened to that album more than any other album in my life. This song is great. It's got *the* groove. It's just a perfect song. There's not one bad thing about it. The guitar solo's great, the slide playing is tops. The keyboard solo is almost as good as the guitar solo. I love piano like that. The guitar work is just perfect. I've tried to learn it before, and I kind of know it, but I'd never be able to play like that.

2 "Ritual Dance," from a Michael Hedges radio Broadcast.

MICHAEL: I don't know who that was, but it was pretty amazing. It sounded to me like a combination of Leo Kottke and somebody else. Believe it or not, I've never heard John McLaughlin, but it sounds like it could be him, the way people describe him sometimes. I feel embarrassed to say that I've never heard him before. This song was really rhythmic. It almost sounded like two people playing. It reminded me of Leo Kottke a lot. This song has a lot of technique, and it's really difficult to play. You have to listen to it to see what's going on. But after a while, you stray away for a bit, because it goes on doing the same thing.

**This is Michael Hedges live.**

MICHAEL: Ah! Yeah, I've heard some of his stuff before, but not that one. The other stuff I've heard I like. I've never heard him do that much technique, though. He usually does a lot of open, spacious sounding stuff, where he'll play really weird, and there's breaks between. It's amazing that this is live.

3 "Bop City" from *Shotgun Messiah*, by Shotgun Messiah/Relativity

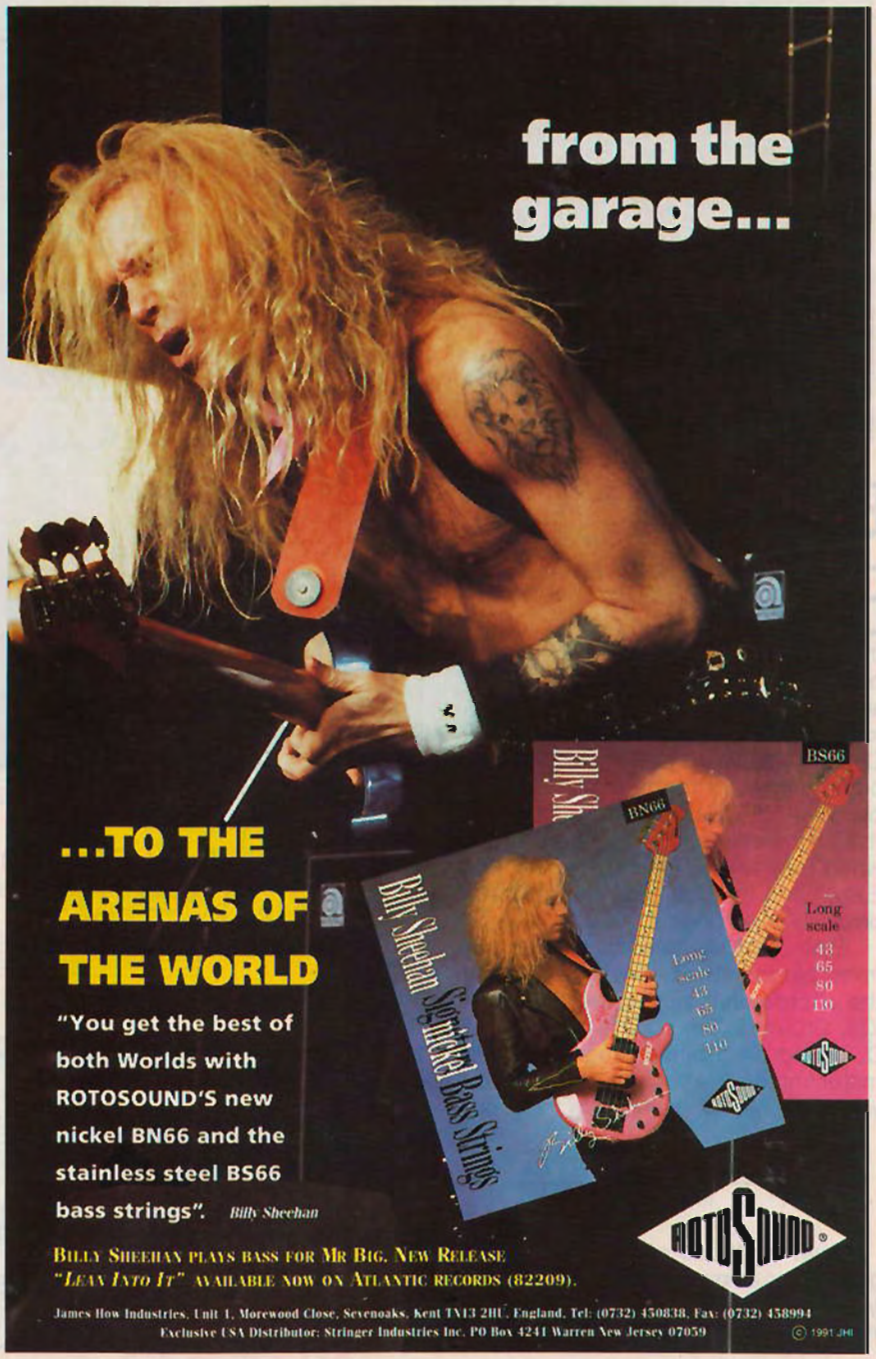
MICHAEL: I don't think I've heard that song before. That sounds like Extreme. It's great! I liked the fingerpicking at the beginning. Nice stereo guitar sound. Real bluesy. The solo was nice. It was pretty short and sweet. The rhythm made you want to listen to it a lot, 'cause it was pretty laid back, yet he threw in some quick little things that make you want to keep listening, because you think he's gonna pop more stuff in. Great, great rock feel to it. An Aerosmith influence, too, and it's really bluesy. I loved it.

**This is from the first album by Shotgun Messiah, with Harry Cody on guitar.**

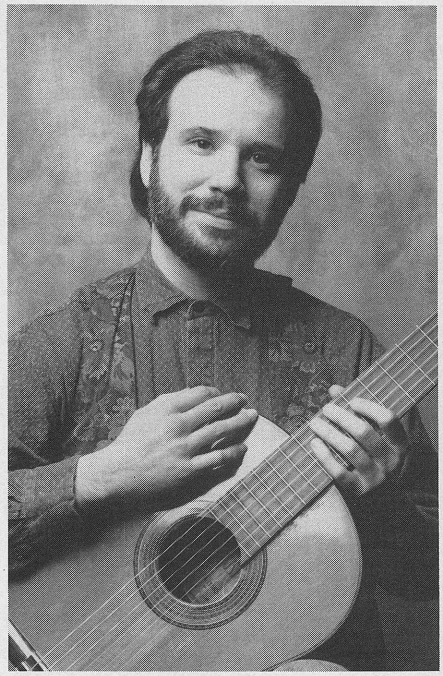
MICHAEL: I've heard of them. I heard that Cody's real good, but I never heard them, except for one song. Wow, that's good.

4 "I Can't Look Away" from *Can't Look Away*, by Trevor Rabin/Elektra

MICHAEL: Trevor Rabin's great. I've got that solo album, but I haven't listened to the whole thing. I was really inspired by him for a while. He's a great player. He's got lots of the areas covered. Besides the fact that he can play lots of instruments, he writes really good songs, and he plays as well on acoustic as on electric. He can play really fast, articulate lines on acoustic, almost better than he does on the electric. This song is great. In fact, that's the first time I've heard the whole song. I can't remember if I ever heard it. When I first got the tape I was interested in hearing the instrumentals first, so I went to the instrumentals and I never got back to the actual songs. It reminds me of mountains—lots of wind and stuff. It's a really powerful, deep kind of song. I have to listen to that album some more.



# By Robert Phillips



Robin Visotsky

## Binary Form

Binary form is a two-part musical structure in which the first part moves from the tonic (I) to the dominant (V) and the second part moves from dominant back to tonic. More simply put, if your song is in the key of C, you'll go from C to G in the first half, and from G back to C in the second. This is one of the most commonly used forms of the Baroque period. And while I sincerely doubt that the Four Horsemen were aware of this when they wrote "Nobody Said It Was Easy," in a modified binary form, that is precisely what they did.

Example 1 is the rhythm guitar part from "Nobody Said It Was Easy," with the chords analyzed above the music (C5, G5, etc.). The song is in the key of D, based on a blues progression, so major/minor relationships tend to be vague at times. D, therefore, is tonic, or I

| D | E | F# | G | A | B | C# |
|---|---|---|---|---|---|---|
| I | II | III | IV | V | VI | VII |

Now, for those of you who have a good grasp of music theory and are really observant, let me point out that the C's in the song are all natural, so I suppose it could be argued that this tune is actually in D Mixolydian. For the purposes of this article, and the point I am making, this is not really that important, but you should note that the chorus goes to an E5, which here actually functions as V in the key of A:

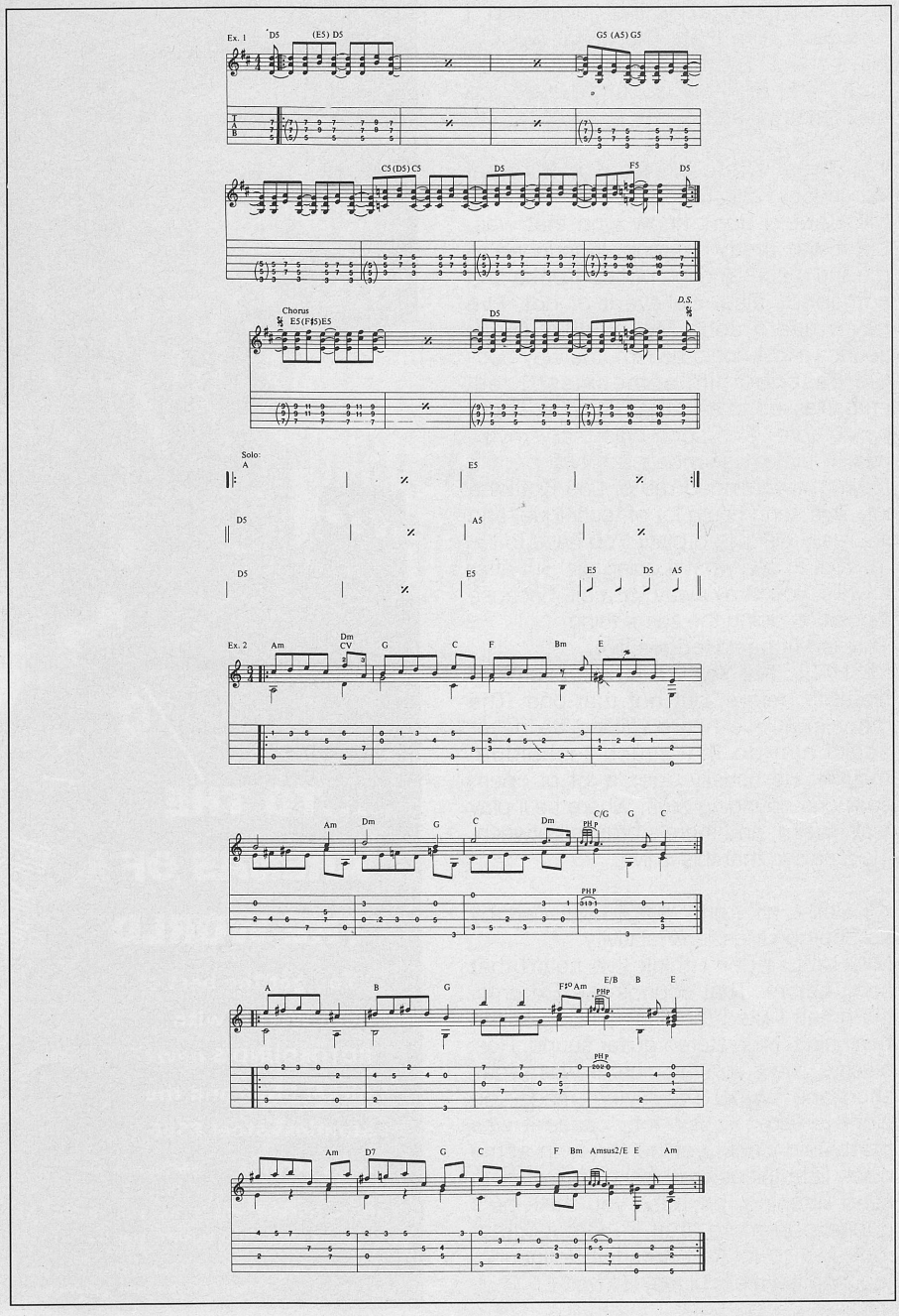
| A | B | C# | D | E | F# | G# |
|---|---|---|---|---|---|---|
| I | II | III | IV | V | VI | VII |

The solo which follows is based on a blues progression in A. Of course, as I pointed out, this is a *modified* binary form, and after returning to D, the song ends in the chorus on an E chord.

Example 2 is a "Sarabande," by Johann Anton Logy (1650-1721). It begins in A minor and begins to move to the V (E major) in bar four. By the second measure after the double bar, we are clearly in E. (The key is determined by the extra sharps, *F#*-C#-G#-D#.)

| E | F# | G# | A | B | C# | D# |
|---|---|---|---|---|---|---|
| I | II | III | IV | V | VI | VII |

In the last four measures we move back to the key of A minor.



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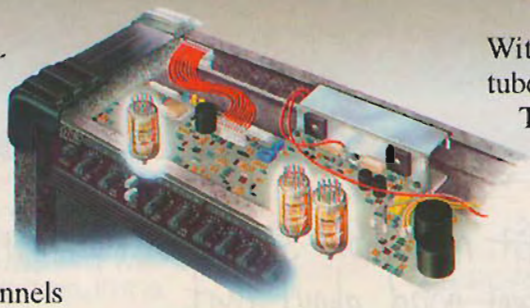

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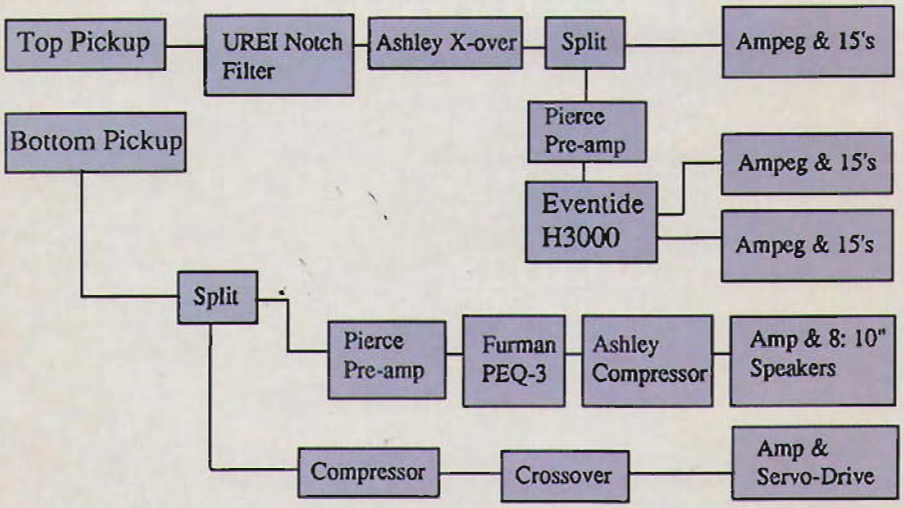
# Billy Sheehan's Bass Rig



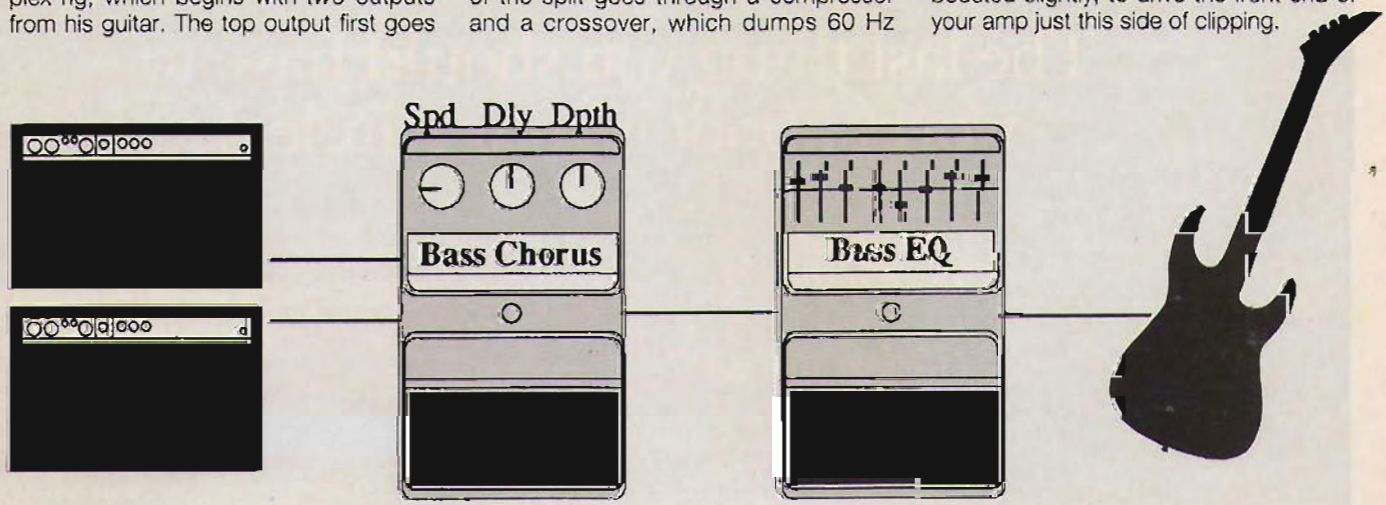
William Hames

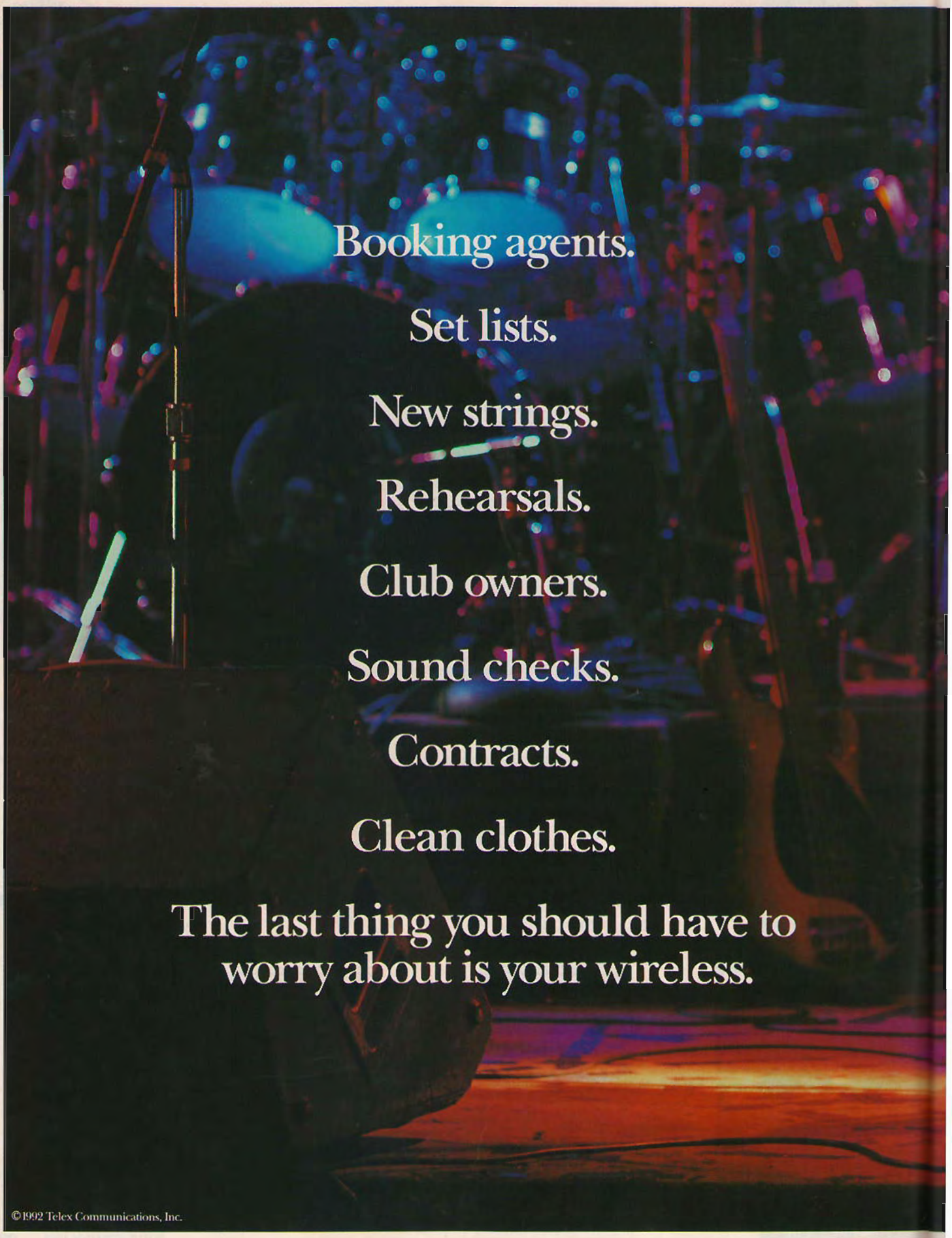
Billy Sheehan has been punishing bass amplifiers since the early '70s, and began doing the same to his first bass rack in 1974. Nowadays, his rack seems to be punishing him, so he is scaling it down, piece-by-piece. Today, Billy uses his "Attitude" bass from Yamaha, equipped with Rotosound strings. The strings are a custom gauge, a heavier E string and a lighter G. The gauges are as follows: E—.110; A—.080; D—.060; G—.043. He uses DiMarzio pickups and Nady wireless systems. His amplifiers of choice are Ampeg SVT's, and he likes Pierce preamps.

The setup above shows Billy's complex rig, which begins with *two* outputs from his guitar. The top output first goes through the UREI notch filter, then through an Ashley crossover, dumping everything from 300 Hz down. The signal is then split, with one side going to the amp clean, and the other going to a Pierce preamp for distortion and an Eventide Harmonizer for stereo chorus and delay. The stereo signal then goes to two Ampegs.

The other output from Billy's guitar is split, with the top signal going to a Pierce preamp, a Furman parametric EQ to trim the low end, then through the compressor, amp, and into eight 10" speakers, for what Billy calls a "Tight, fast, and super-duper low end." The bottom signal of the split goes through a compressor and a crossover, which dumps 60 Hz and above. The signal then goes to the amp and into an Intersonics Servo-Drive. The Servo-Drive, which Billy calls "mind blowing," moves so much air, the US Navy uses them for battle simulation, and sonic levitation. Billy uses them to move the front row to the back.

If you want to try to duplicate the Billy Sheehan sound as simply as possible, use a bass EQ and a bass chorus as shown below. The mid frequencies are slightly attenuated, and the level is boosted slightly, to drive the front end of your amp just this side of clipping.

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The last thing you should have to worry about is your wireless.
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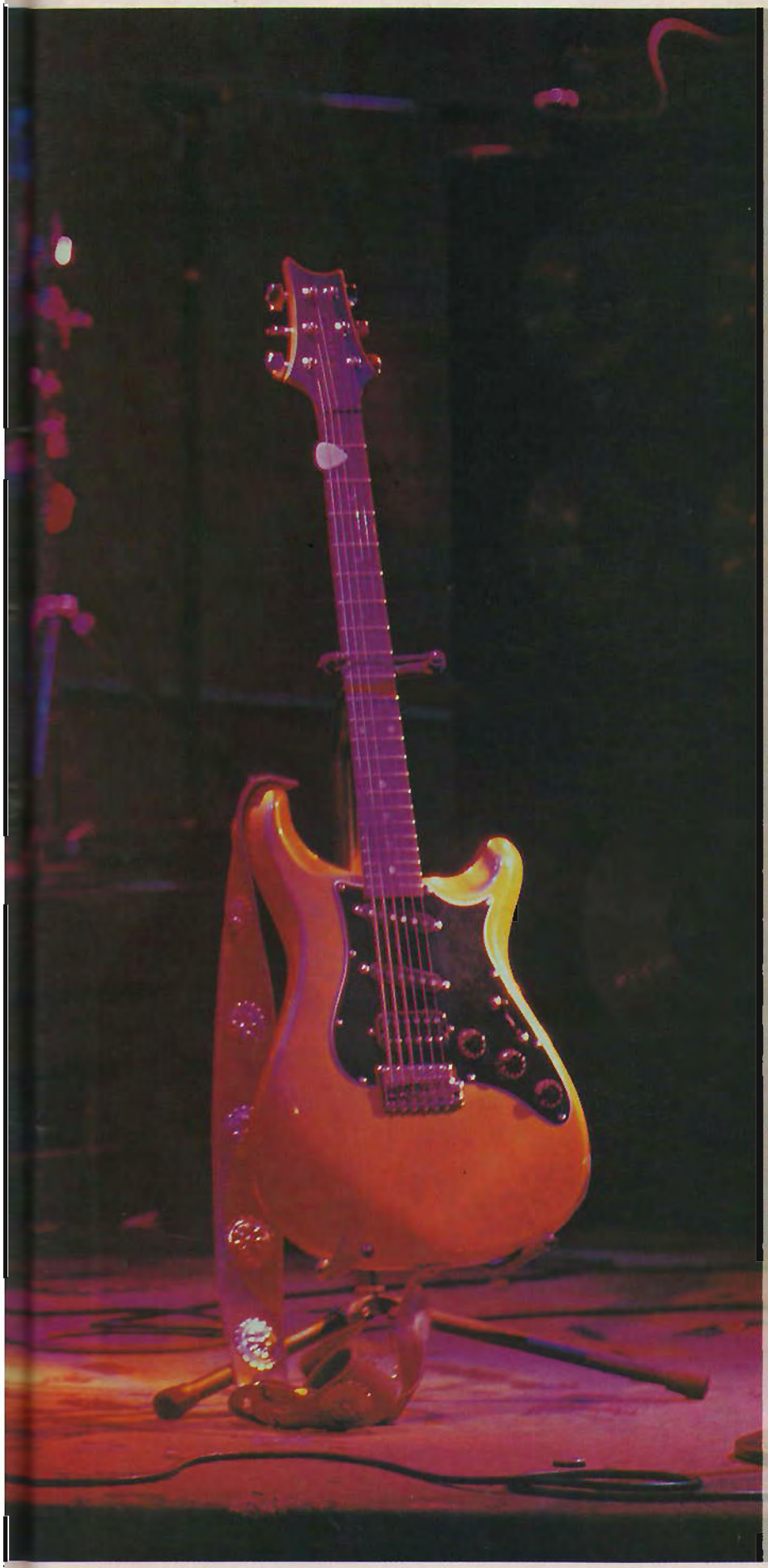

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# THE PRACTICING MUSICIAN

Mike Hashimoto

## BRUCE BOUILLET/THE SCREAM

Though not actually related, guitar flash Paul Gilbert and his Racer X pickin' protege Bruce Bouillet always seemed like fraternal rivals, with Gilbert getting most of the attention for his faster-than-fast chops, while Bouillet, despite his own razor technique, was often reduced to playing instrumental catch-up. But time has a way of turning little brothers into full-grown men, and now, over two years since Racer X hit a commercial brick wall and Gilbert bailed out to form Mr. Big with bass god Billy Sheehan, Bouillet has formed the Scream, a fierce hard rock quartet whose riff-heavy debut could potentially give his former mentor's group a run for their money in the popularity sweeps. Not that these axe siblings were ever that competitive, but Bouillet's tortuous guitar assault heard in the band's *Let It Scream* still sounds like proof of his own belated, but fiery, passage into manhood, especially when one realizes how immensely different it sounds from Racer X. While the Racers were a cult favorite who blew many a roof off with their ambitious fretboard gymnastics and classical-metal mystique, the Scream is a gutbucket rock 'n' roll band steeped in the ancient wisdom of Led Zep, Aerosmith and Humble Pie. Guitar-wise, Bouillet sounds like a whole new player, too, dropping the 32nd-note theatrics in favor of crushing power chord riffs and howling solos, all played thruogh a classic Les Paul/Marshall rig (a la Page, Perry and Slash).

"To be honest, my guitar work with the Scream sounds more like the way I played *before* I joined Racer X," admits the 25-year-old picker. "You could say that I more or less adapted to their unique style. I definitely liked that kind of complicated music and thought it was fun to perform, but it was hard for me to play and I had to fake a lot. Still, Racer X was a real amazing gig for me to get, and definitely a real musician's band–I mean, you'd get onstage and just go off into orbit. When I was with them, I just wanted to let loose on my guitar all the time, but now I think songwriting is pretty cool, and that's what I do most of the time."

*-INTERVIEW BY PETE PROWN*

## ROCK CLIMBING:
### MIKE BONE/FORMER CO-PRESIDENT OF MERCURY RECORDS

Nine out of ten records released do not sell enough to recoup their recording advance. The things we look for, after you've done your initial thrust and the market is beginning to react, are signs of life–a pulse–a sign that something is happening. When some local promotion person calls me up and says Material Issue just played in Dallas and 5,000 people showed up–their stock went up in my eyes that day. Now I'm interested–I'm real Interested! This record's been out since February. Here's a three-piece band that has worked and worked and worked–cost-effectively, I might add. They went out in a van and played, as I refer to it, every white spot in America. They played Dallas, six, seven times. They mean something in Dallas and they're not from Dallas. They're from Chicago. And they mean something in Las Vegas, and San Diego and San Francisco. They work hard; they're smart. They write good songs. They have a very intelligent manager who knows how to work *with* this company. That's what I look for. When a record's working, we keep after it, but sometimes there's a situation where we decide either the record isn't right, or it may not be right for this company, and we don't put the record out. There are other occasions where we put a record out, release one or two tracks, and it isn't working, and we walk away from the record.

*-INTERVIEW BY JOAN TARSHIS*

## DWEEZIL ZAPPA

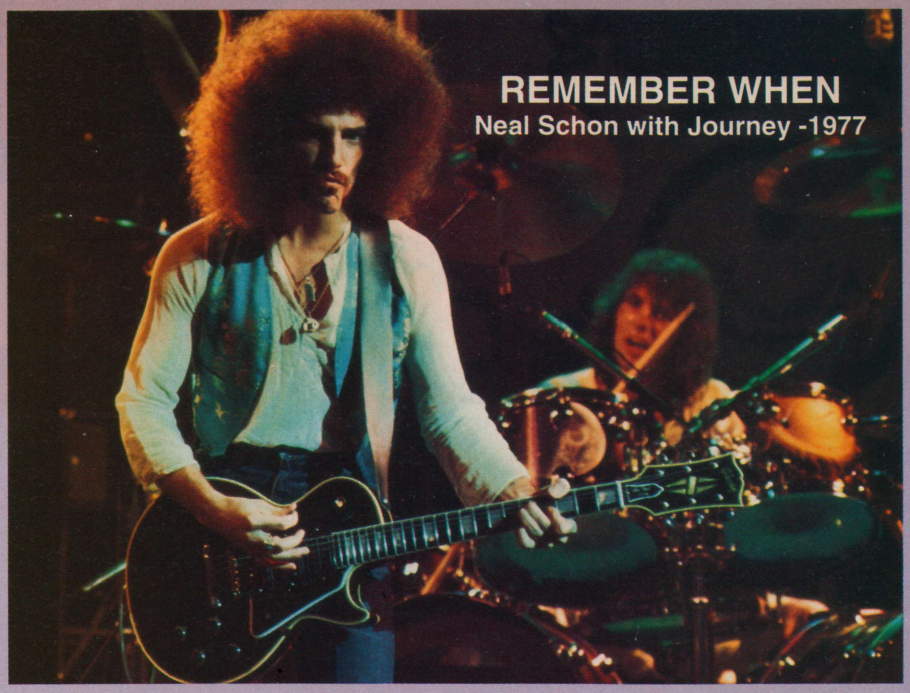
Everything I learned I got from listening to Van Halen albums and taking lessons from Steve Vai. I still have the notebooks with the exercises he gave me. It has chords from "Running with the Devil" and "Stairway to Heaven." I still do a few of them. If I like a guitar player, what usually happens is that I end up sounding like him for at least two weeks. Then I throw it all away and keep the little

Andre Csillag/Photofeatures

**THEY REIGNED IN SPAIN**

**At the GUITAR LEGENDS concert in Seville, Spain probably the most incredible lineup of guitar superstars appeared in concert during three days in October. Among the greats in attendance were Keith Richards, Bob Dylan, and (pictured below, from left to right): Joe Satriani, Nuno Bettencourt, Nathan East, Steve Vai and Brian May.**

Steve Mandell



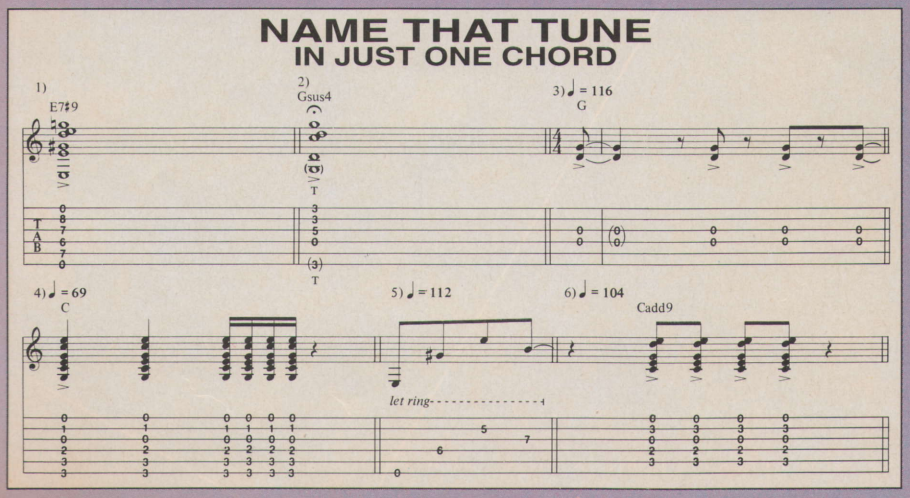

bits. The front part of the solo in "Gotta Get to You," is a big ripoff of "Hear About It Later," on the Van Halen *Fair Warning* album. I played it for Edward and he said there wasn't enough 'cowbell.' The first song I ever learned was Van Halen's version of "You Really Got Me." I first met Edward when he called, looking for my dad. He showed up at the house 20 minutes later. We sat in a jam session with a guitar that got passed around the room. My dad played. Steve Vai was in my dad's band then, so he played. Edward played. And then I played. I played a really bad version of "Spanish Fly," but it helped my confidence that Edward said it was good. Edward doesn't think about anything when he plays. The guitar is so much a part of him that it's almost fashioned to his body.

*-INTERVIEW BY TOM FORSYTHE*

## RICHIE SAMBORA

About a year ago I was asked to give Eric Clapton an award at the International Music Awards. They called up later to say there was a jam at the end of the show and did I want to play. Of course I did. I showed up for the rehearsal day. On stage, there was Clapton, Buddy Guy, Bo Diddley, Lou Reed and me. I had my '63 Strat with me and I walked up to Clapton and said, "You are a big part of my musical development, the magnet to make me want to be a guitar player. Thanks very much." I went off into a corner and tried to get my composure. At the rehearsal, we stood in a circle, the five of us, plus Steve Ferrone, Nathan East and Greg Phillinganes. We were supposed to play for ten minutes. We played for an hour and half. We started with "Sweet Home Chicago," and it just went off. The next night, I gave Clapton his award and at the end of the show we did the jam. A couple months later, I wrote "Mr. Blues Man," for *Stranger in This Town* (Mercury). Basically, the song is about a young kid aspiring to be a guitar player. It's about me as a kid, going to see Eric and all the other guitar players. My assistant said, 'Why don't you ask Eric to play?' I wrote him a letter. I said, the song is about you and I, because as a child I aspired to be you, in the same way that maybe you might have looked at Robert Johnson, or some of your other heroes. I sent him a tape and a lyric sheet. He got to me a month later and said yeah, I want to do it. We started to play it together, but he brought an old Fender Twin that was breaking up a little too much, so I gave him my Soldano and Marshall 4x12. It was kind of cool, because instead of playing and worrying about what I had to do, I could produce the session. He blew my head off. He is the best guitar player I ever saw in my life. He played a Strat. When he went to the bathroom, I picked it up and played it.

*-INTERVIEW BY JOHN STIX*





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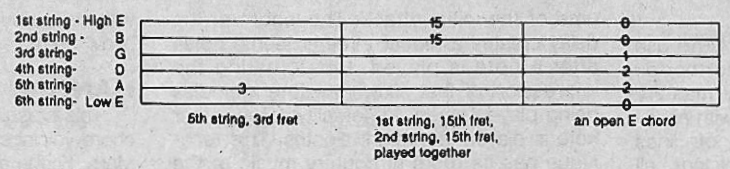
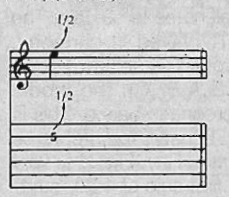
# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

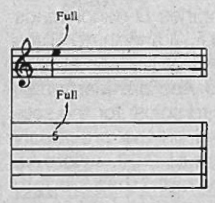



## Definitions for Special Guitar Notation

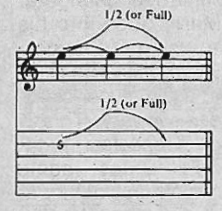
**BEND:** Strike the note and bend up ½ step (one fret).



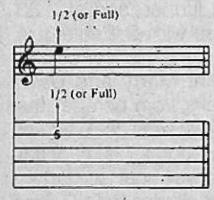

**BEND:** Strike the note and bend up a whole step (two frets).



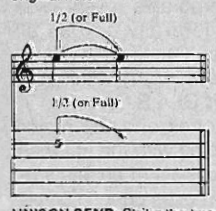

**BEND AND RELEASE:** Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



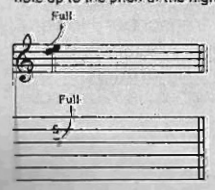

**PRE-BEND:** Bend the note up ½ (or whole) step, then strike it.




**PRE-BEND AND RELEASE:** Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



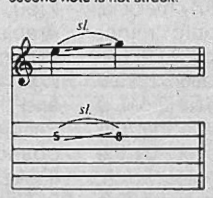

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



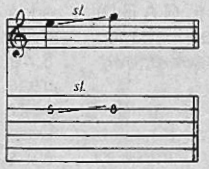

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.

**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.

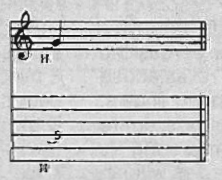
**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



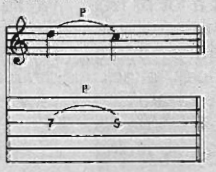

**SLIDE:** Same as above, except the second note is struck.



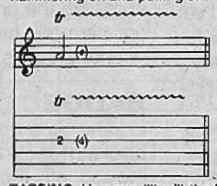

**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



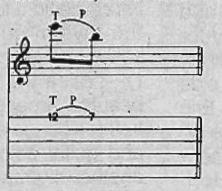

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



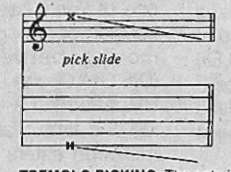

**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



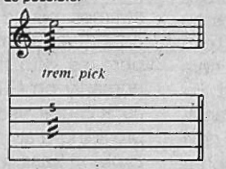

**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



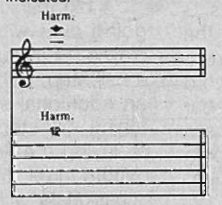

**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



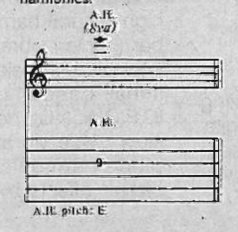

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.




**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.

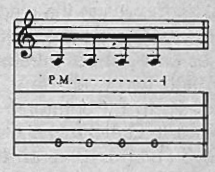



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

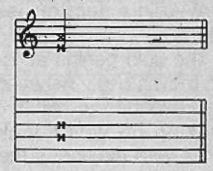



**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.

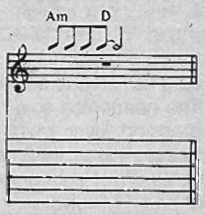
**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.




**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.




**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

BY ANDY ALEDORT

## RIGHTEOUS

Part of Eric Johnson's brilliance is his use of unique chord voicings and unorthodox positional shifts, and his technical mastery enables him to pull off the unusual with absolute ease. Eric intersperses single-note lines with three- and four-note chord voicings, all played relatively low on the neck, moving between root-fifth, full triad, and fifth in the bass voicings in a deceptive manner, which has become an important element in many of his tunes. Although the tune is a shuffle, I've arranged it in 4/4, with a triplet-feel equivalency to make it easier to read. The melody, which enters at :33, is based on F Pentatonic minor (F,A♭,B♭,C,E♭), except in bars 16-18, where Eric briefly uses F Pentatonic major (F,G,A,C,D). The melody is played in its entirety on the top three strings. In bars 13-15, Eric inserts a blazing Hendrix/Clapton-type lick based on F Pentatonic minor in the "box" position at the 13th fret. Like Hendrix and Clapton, Eric forgoes the use of his pinky for these types of licks. For the subtly-used artificial harmonics in the piece, Eric gets the side of his thumb into the pick attack. At 1:05, Eric takes an eight-bar break (six bars over the IV, B♭, and two over the V, C), adding the second, G, to F Pentatonic minor, alluding to F Dorian (F,G,A♭,B♭,C,D,E♭). The lick in bars 5 and 6 (1:11-1:13) is an apt representation of Eric's chopular magnificence; each note is clear as a bell. The secondary theme enters at 1:22, based on F Mixolydian (F,G,A,B♭,C,D,E♭) excluding the sixth, D, creating in essence F Pentatonic minor with a major third (A in place of A♭). This section is played in straight eighths.

The solo begins at 1:43, and in bars 1-4 Eric moves deftly between F Pentatonic major and F Pentatonic minor. Bars 5-8 feature an amazing riff which makes reference to F Dorian with the use of the second (G); in bars 6 and 7 he uses mostly his first and third fingers for this descending lick, which is a familiar part of his soloing vocabulary. In the next five bars, he moves a similar shape (emphasizing the fourth interval) up and down the neck, utilizing a straight-eighth feel. Over the G chord in bars 17 & 18, Eric utilizes G Pentatonic minor (G,B♭,C,D,F), bending the B♭ up a half step to sound B, the major third.

The harmonica solo features a new chord progression, over which Eric takes a 16-bar solo beginning at 2:36. In bars 1-8, Eric uses elements of F Pentatonic minor, F Pentatonic major and F Mixolydian; in 9 and 10, over Gm, he uses G Pentatonic minor; in 11 and 12, over F/A, he uses F Pentatonic major, alluding to its relative minor, D Pentatonic minor (D,F,G,A,C), returning to F Pentatonic minor for the remainder of the solo. The song ends with a restatement of the secondary theme.

## FLIGHT OF THE WOUNDED BUMBLE BEE

Nuno Bettencourt recorded this blazing intro to "He-man Woman Hater" using a digital delay set to a single repeat at 200 milliseconds, with the echo volume equal to the volume of the initial attack. The length of the delay creates a repeat three sixteenth notes after a note is played, thus creating the impression of fast sixteenth-note melodies being played when, in actuality, every other note is played in straight eighths. This technique has its roots in country music of the '50s, and in rock by Eddie Van Halen and Yngwie Malmsteen. Needless to say, the delay is essential to performing the piece properly. Lack of space prevents me from theoretically analyzing the entire piece, but all of the inherent harmony has been included with the use of chord names.

## BADGE

The tune opens with subtle rhythm guitar backing Jack Bruce's signature bass line, moving into the verse section, which features Felix Pappalardi's piano part, arranged here for guitar. This part is repeated (with slight improvisation) for the second and third verses; the rhythm guitar part is different on each verse and has been transcribed in its entirety—notice the slight variations. At 1:07, the beautiful arpeggiated rhythm part enters, featuring a flange effect, played behind the bridge and guitar solo. This guitar is also joined by another rhythm guitar at the bridge, sounding full-voiced, sustained chords, also repeated behind the solo. This solo is without question one of Eric's best, and resides in the highest echelon of rock guitar. It's beautifully melodic, moving between D Pentatonic minor (D,F,G,A,C) and D Pentatonic major (D,E,F♯,A,B), performed with flawless articulation, phrasing and time feel. At the third verse (2:11), a mellotron enters (a keyboard device that utilized tape loops, used to great effect by the Beatles), sounding high-pitched notes which, at times, sound like tremolo-picked guitar. Eric continues soloing over this section, trading phrases with the vocal, playing lines based primarily on E Pentatonic minor (E,G,A,B,D). Jack Bruce also turns in a stellar performance, providing a solid and incredibly creative, ever-evolving bass line.

## WE DIE YOUNG

A big thanks to guitarist Jerry Cantrell for going over with me how the guitar part is played. Both guitar and bass are tuned down a half step, with the low E string tuned down an additional step, creating a "dropped D" tuning, 1/2 step low. Most chords are played by laying the first or third finger across the bottom three strings, with higher notes added occasionally with the third and fourth fingers. Throughout the piece, Jerry bends entire chords to great effect, giving the song its heavy, menacing feel. The solo begins with an atonal lick based on major seconds ascending in a semi-chromatic fashion, followed by a high natural harmonic and massive tremolo bar (Kahler) vibrato. Jerry packs a lot of feel into this brief, eight-bar solo, which features lines based on the D Blues scale (D,F,G,A♭,A,C), delivered with a heavy attack, slow, wide vibrato and an array of artificial pinch harmonics. At 1:51, Jerry creates bizarre effects by descending and vibratoing with the bar simultaneously, followed by a nasty, heavily tremolo-barred high natural harmonic.

## HANGAR 18

This crushing tune begins with three-note chord voicings, played by Dave Mustaine and Marty Friedman, which change slightly every two bars. At :24, both guitars play pairs of arpeggiations which outline two voicings of the same chord, again changing every two bars; be sure to allow all notes to sustain. The descending lick at :47, played in harmony, clearly outlines D Aeolian, also known as Natural minor (D,E,F,G,A,B♭,C), the modal tonality upon which the song is based. This is followed by Rhy. Fig. 1, used for the verse sections; the chorus figure, Rhy. Fig. 2, is very similar. Marty takes his first solo at 1:24, starting with lines based on D Pentatonic minor (D,F,G,A,C), with brief use of the second, E. His second phrase combines D minor triads (D,F,A), B♭ major 7 (B♭,D,F,A) and the D Blues scale (D,F,G,A♭,A,C). The fast harmony lick at 1:47 is also based on D Aeolian. Marty also takes the second and third solos; for the second, his lines are based on the previously mentioned scales, except at 2:39, where he throws in a B diminished 7th arpeggio (B,D,F,A♭). As usual, his articulation is immaculate. At 2:48, Marty plays a C♯7 arpeggio across 2 1/2 octaves over the C♯7 chord reference, setting up the time-feel change at 2:50, at which point Marty goes into his Arabian-Egyptian mode, using D Phrygian Dominant (D,E♭,F♯,G,A,B♭,C), often substituting B♮. His articulation is, again, super-clean, and the phrasing is very slippery. This D Phrygian Dominant section is repeatedly juxtaposed against an F♯ Blues scale (F♯,A,B,C,C♯,E) section which first enters at 3:07. At 3:16, Marty includes the major 7th, C♯, and at 3:20 includes the ♯4, G♯, bending the implied tonality even further, and at 3:30 ends this powerful phrase with D Pentatonic major (D,E,F♯,A,B). Dave takes his first solo at 3:49, and from this point Marty and Dave trade until Dave's final solo; from here, all the solos are played over the F♯ Blues scale figure. Dave provides some very aggressive, haphazard soloing that balances well against Marty's precision. Dave's first solo alludes to F♯ Dorian (F♯,G♯,A,B,C♯,D♯,E), followed by Marty, who adds alternate tensions to the F♯ Blues scale. Dave's lick at 4:20 encorporates a very wide stretch which moves laterally across all strings, sounding F♯ minor, C♯ minor, A minor, E minor, and B minor triads. Marty's last solo begins with F♯ Aeolian (F♯,G♯,A,B,C♯, D,E), utilizing passing tones and the major third, A♯, at 4:37, and ending with the F♯ Blues scale. Dave's last solo consists of an ascending shape which roughly moves up in intervals of 1 1/2 steps, capped off with Dave bending his highest note, E, 1st stg., 24th fret, up a whole step to F♯. Drum transcriber Howard Fields spoke extensively with Megadeth drummer Nick Menza in the preparation of the drum chart, ensuring the highest level of accuracy.

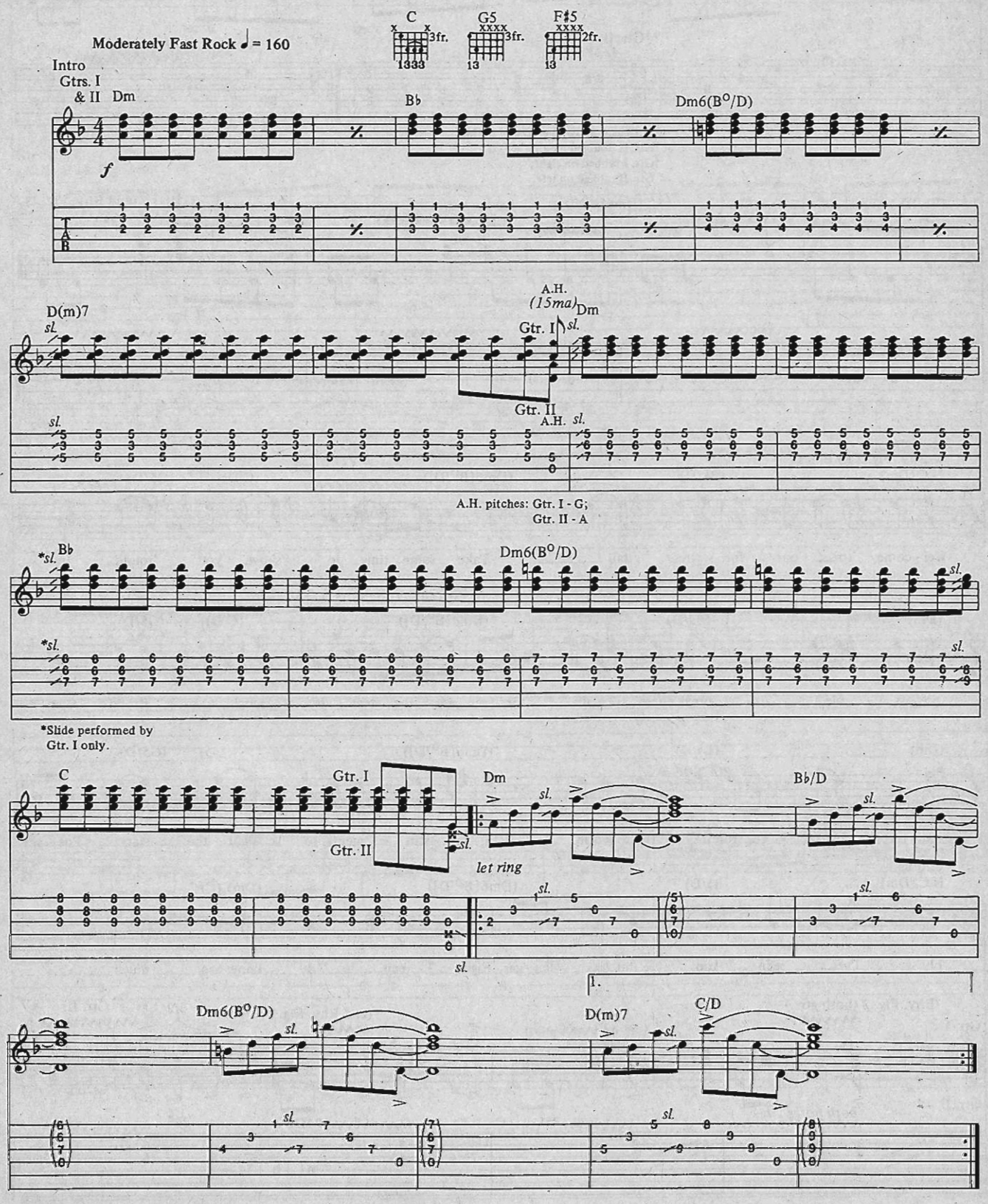
Tablature Explanation page 35

# HANGAR 18

As Recorded by Megadeth

(From the album RUST IN PEACE/Capitol Records)

*Words and Music by Dave Mustaine*

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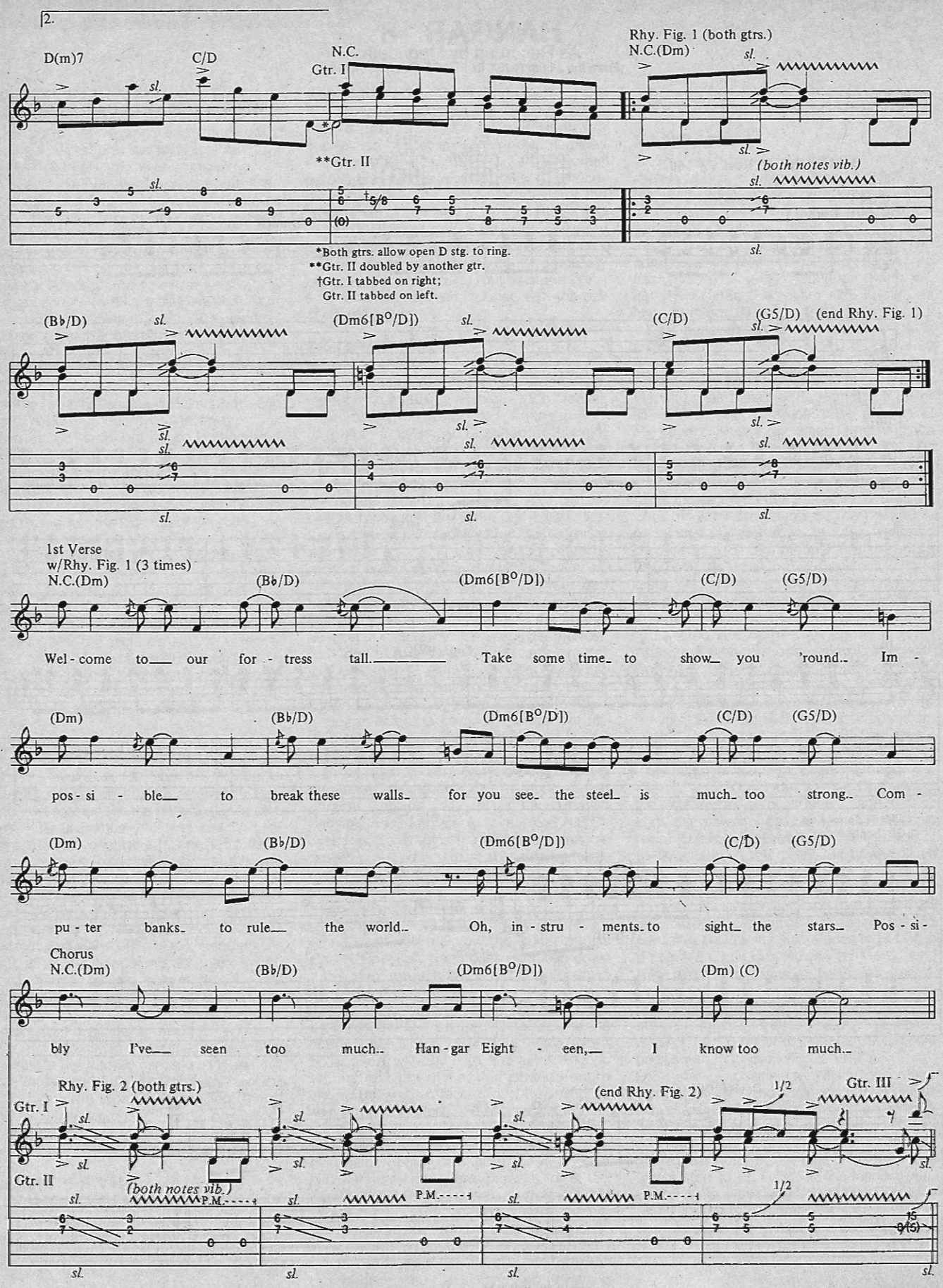
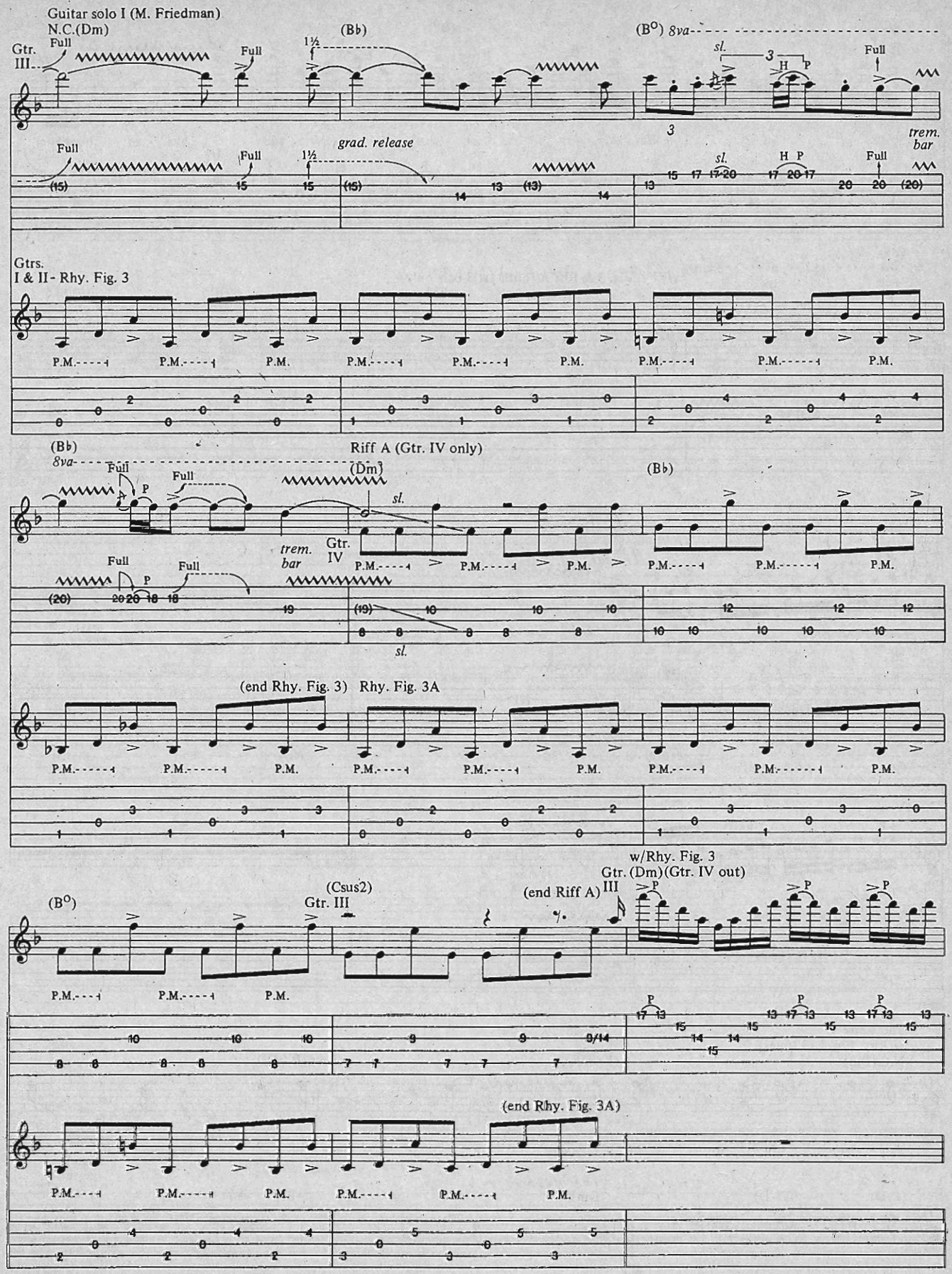
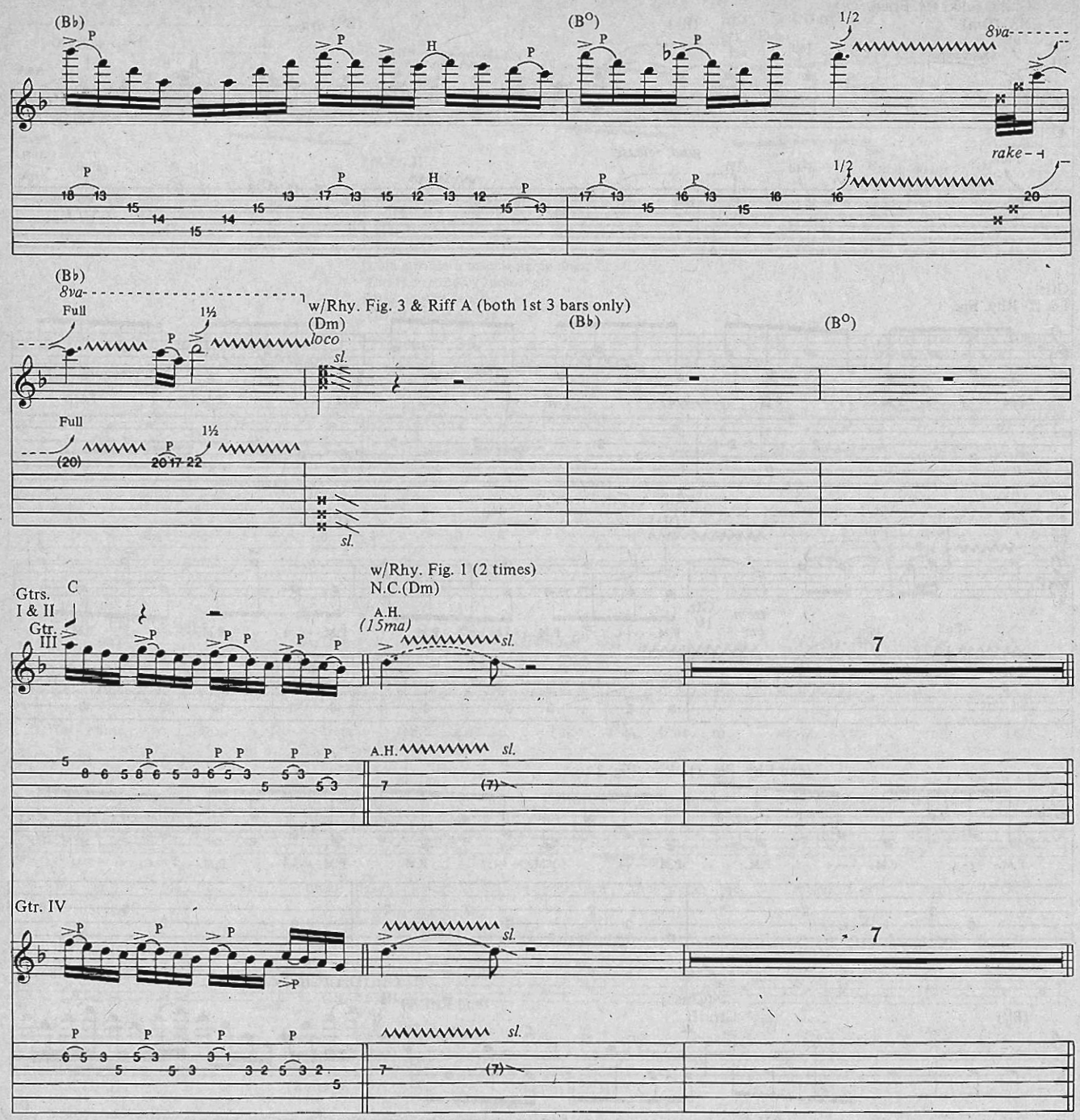
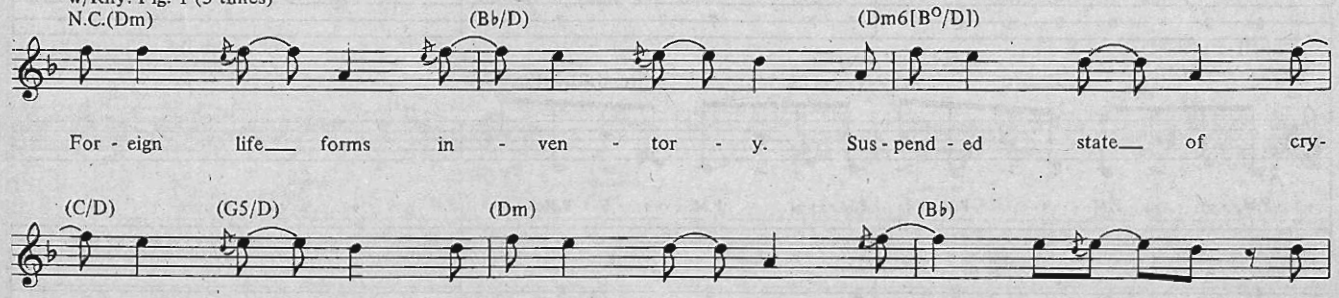

2.
D(m)7
C/D
N.C.
Gtr. I
**Gtr. II
Rhy. Fig. 1 (both gtrs.)
N.C.(Dm)
(both notes vib.)
*Both gtrs. allow open D stg. to ring.
**Gtr. II doubled by another gtr.
†Gtr. I tabbed on right;
Gtr. II tabbed on left.
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
(end Rhy. Fig. 1)
1st Verse
w/Rhy. Fig. 1 (3 times)
N.C.(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
Wel - come to our for - tress tall. Take some time to show you 'round. Im -
(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
pos - si - ble to break these walls for you see the steel is much too strong. Com -
(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
pu - ter banks to rule the world. Oh, in - stru - ments to sight the stars. Pos - si -
Chorus
N.C.(Dm)
(B♭/D)
(Dm6[B°/D])
(Dm) (C)
bly I've seen too much. Han - gar Eight - een, I know too much.
Rhy. Fig. 2 (both gtrs.)
Gtr. I
(end Rhy. Fig. 2)
Gtr. III
Gtr. II
(both notes vib.)
P.M.
1/2


Guitar solo I (M. Friedman)
N.C.(Dm)
Gtr. III
Full
(Bb)
(B°) 8va
sl.
H P
grad. release
trem. bar
Gtrs. I & II - Rhy. Fig. 3
P.M.
Riff A (Gtr. IV only)
(Dm)
Gtr. IV
(end Rhy. Fig. 3)
Rhy. Fig. 3A
(Csus2)
Gtr. III
(end Riff A)
w/Rhy. Fig. 3
Gtr. (Dm)(Gtr. IV out)
(end Rhy. Fig. 3A)

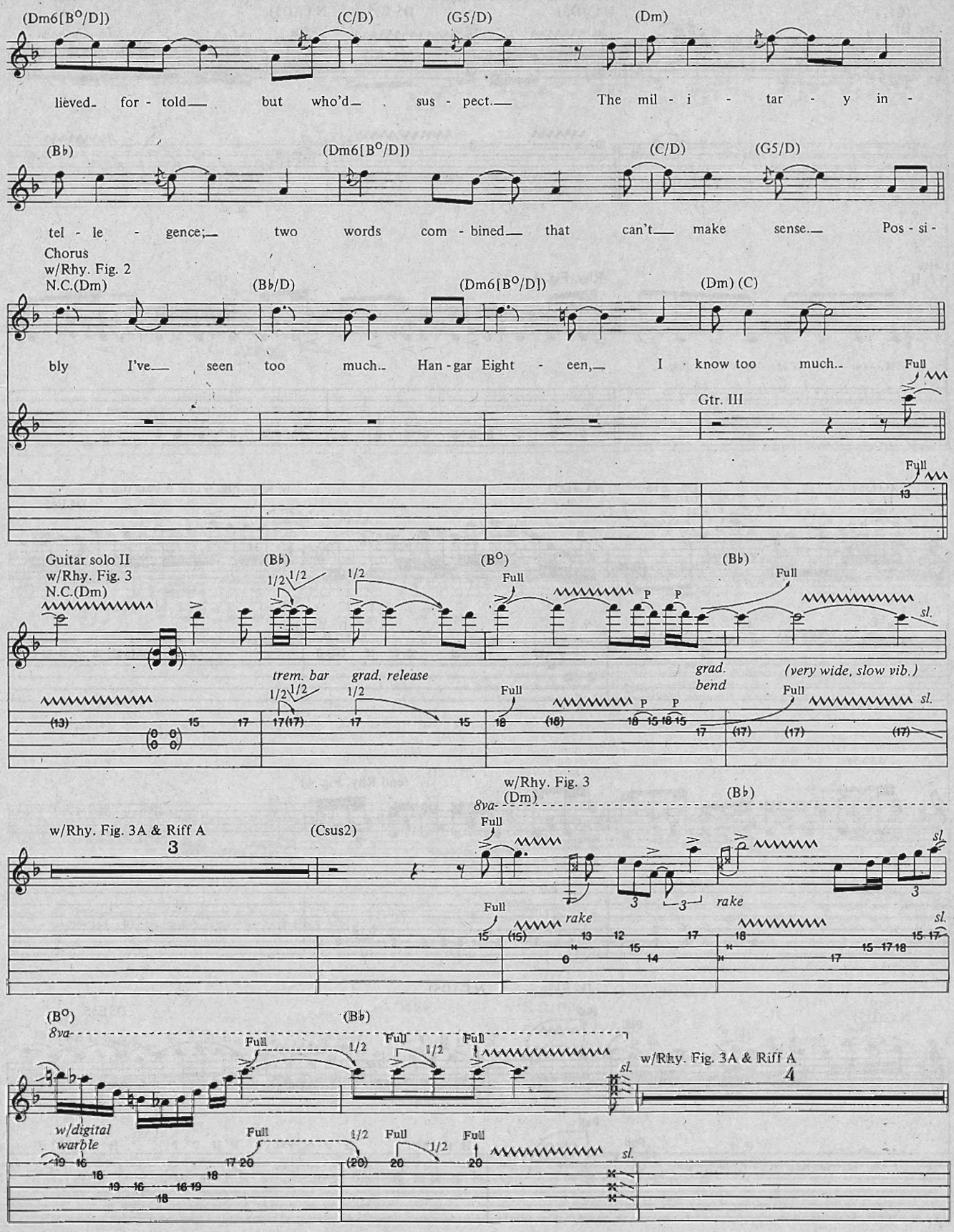


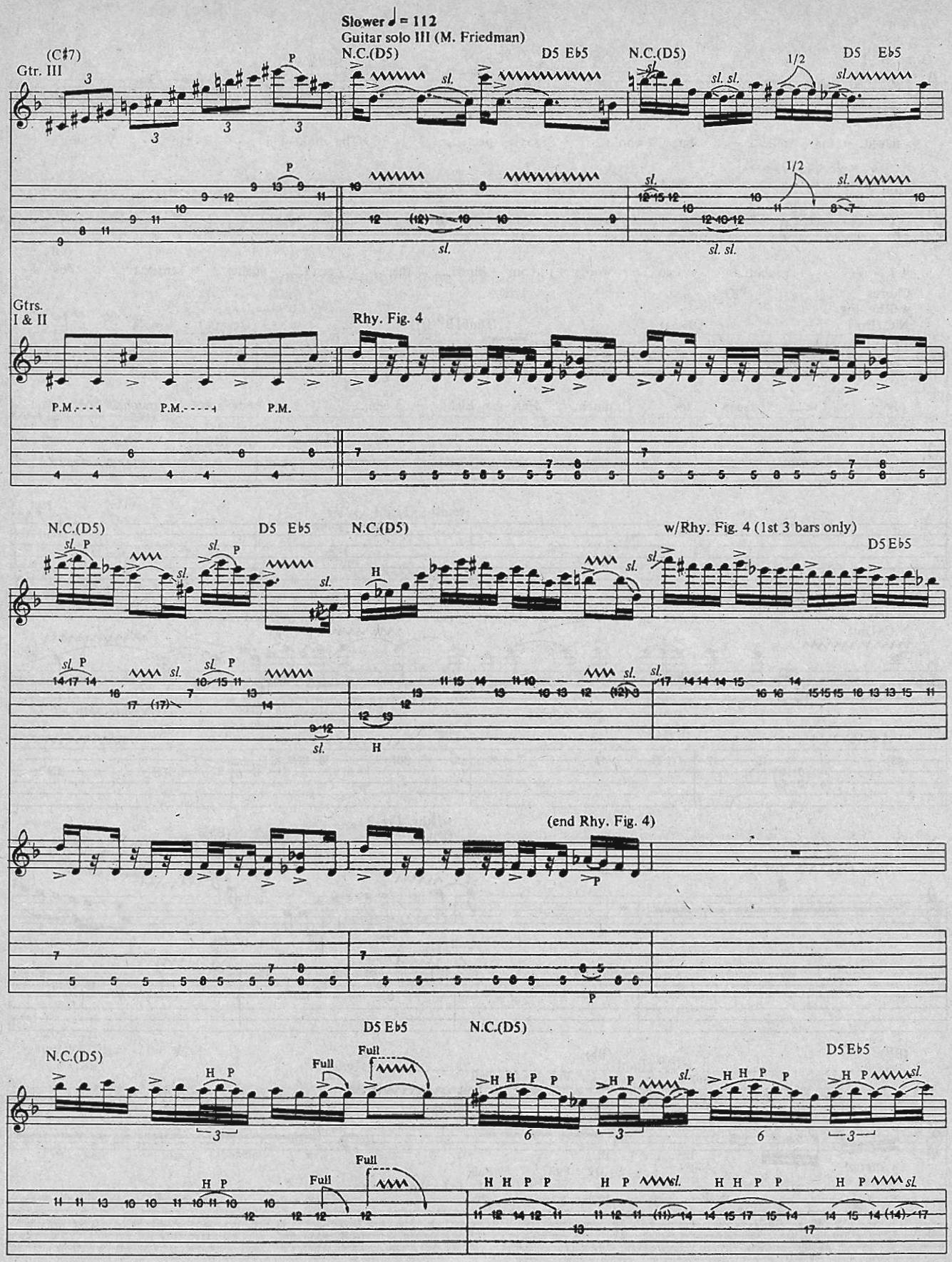

2nd Verse
w/Rhy. Fig. 1 (3 times)
N.C.(Dm)

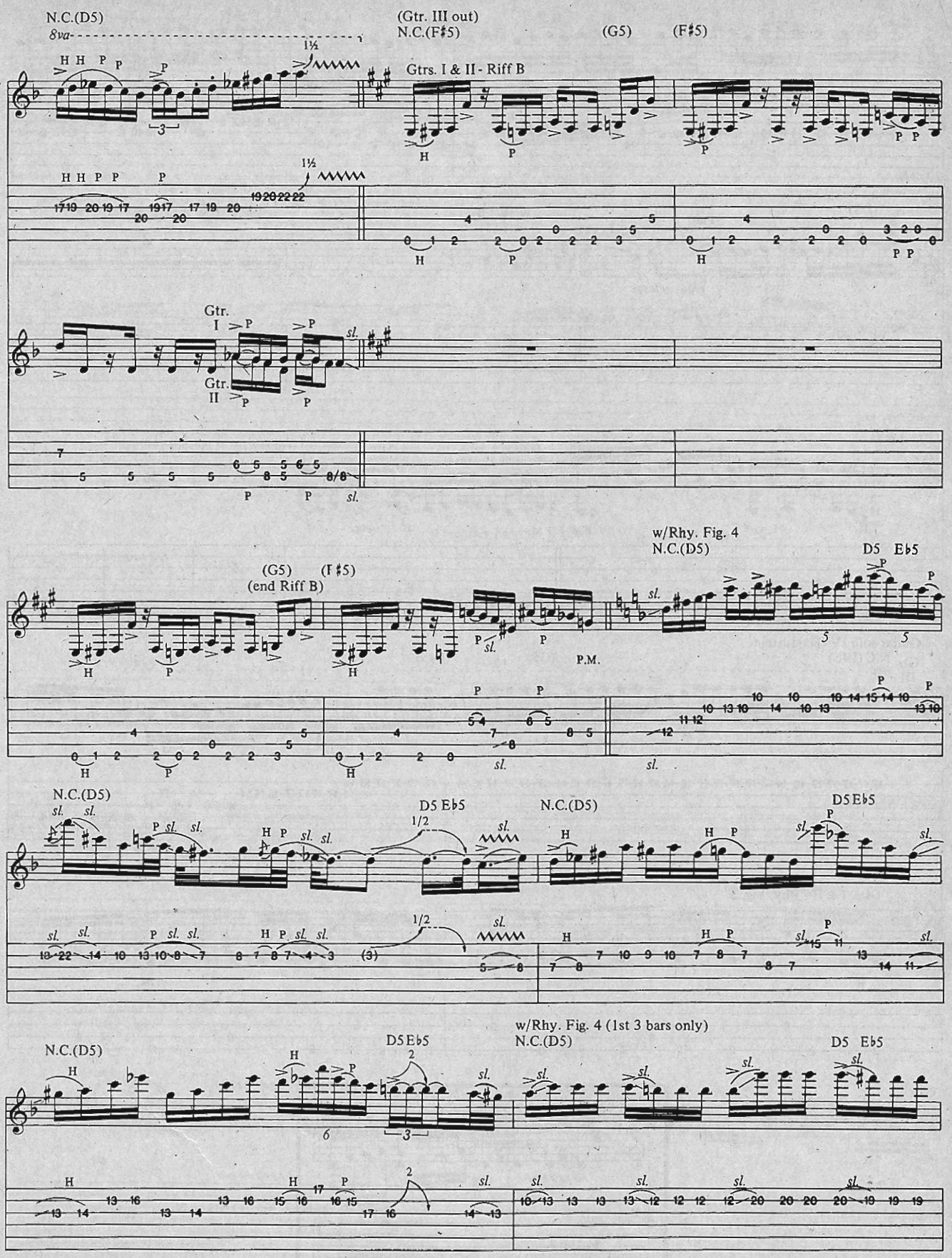


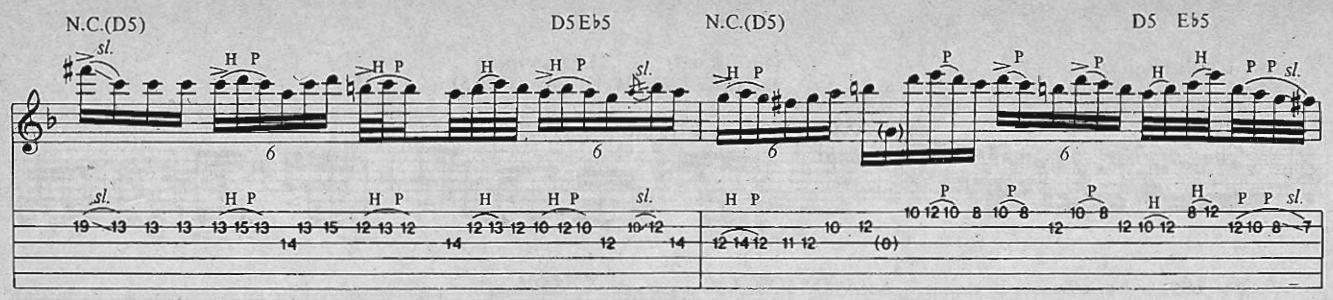

For - eign life___ forms in - ven - tor - y. Sus - pend - ed state___ of cry-

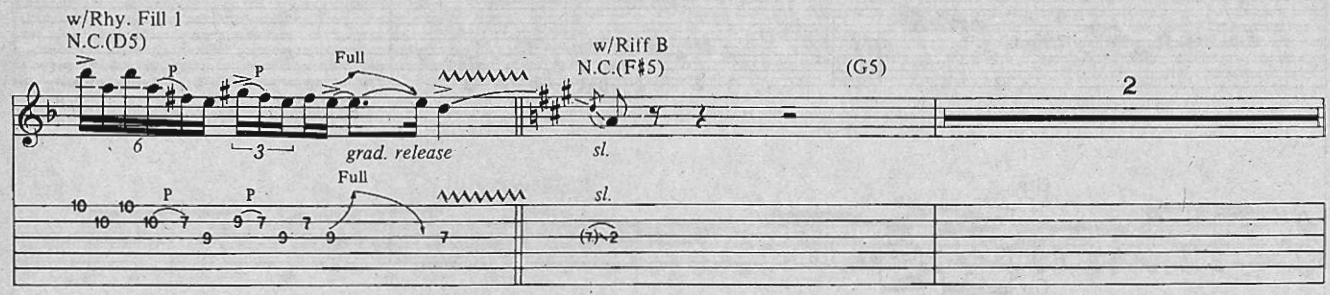
o - gen - ics. Sel - ec - tive am - ne - sia's___ the sto - ry, be-

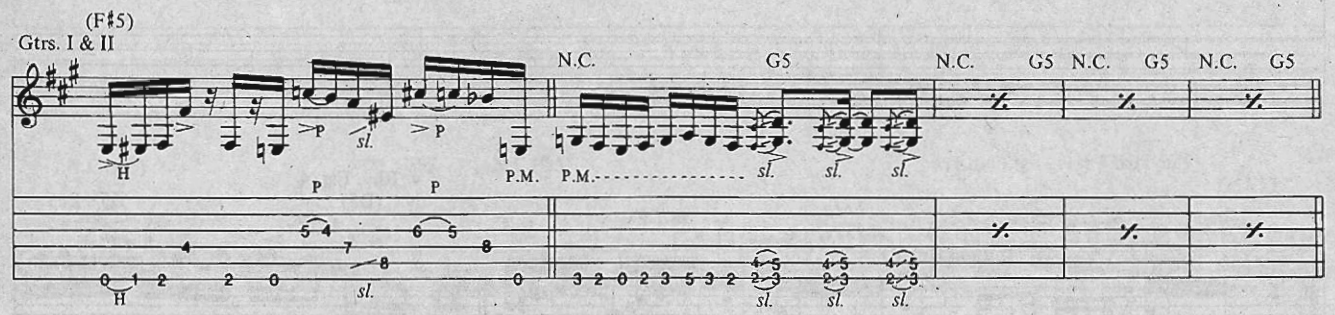

(Dm6[B°/D])
(C/D)
(G5/D)
(Dm)
lieved_ for - told___ but who'd_ sus - pect.___ The mil - i - tar - y in -
(B♭)
(Dm6[B°/D])
(C/D)
(G5/D)
tel - le - gence;___ two words com - bined___ that can't___ make sense.___ Pos - si -
Chorus
w/Rhy. Fig. 2
N.C.(Dm)
(B♭/D)
(Dm6[B°/D])
(Dm) (C)
bly I've___ seen too much.. Han - gar Eight - een,___ I know too much..
Full
Gtr. III
Full
Guitar solo II
w/Rhy. Fig. 3
N.C.(Dm)
(B♭)
(B°)
(B♭)
Full
sl.
trem. bar
grad. release
grad. bend
(very wide, slow vib.)
w/Rhy. Fig. 3A & Riff A
(Csus2)
w/Rhy. Fig. 3
(Dm)
(B♭)
8va
rake
(B°)
(B♭)
w/digital warble
w/Rhy. Fig. 3A & Riff A

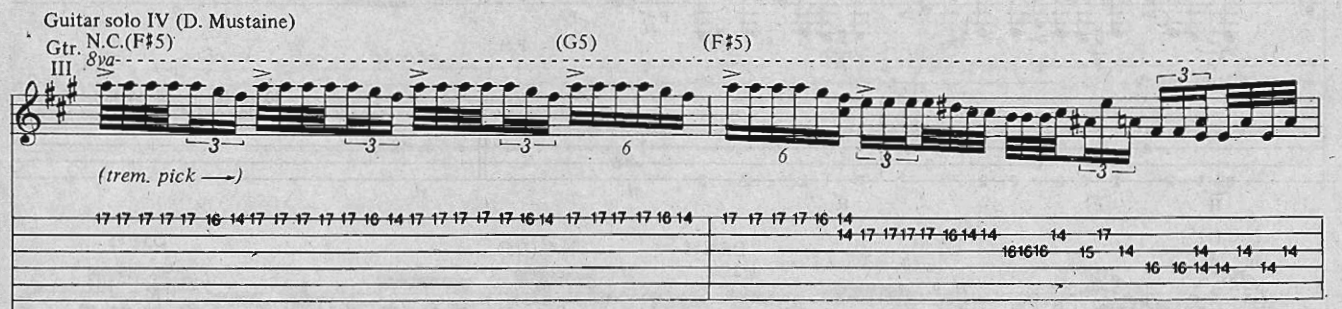

Slower ♩ = 112
Guitar solo III (M. Friedman)
(C♯7)
Gtr. III
N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5
Gtrs. I & II
Rhy. Fig. 4
P.M.
N.C.(D5)
D5 E♭5
N.C.(D5)
w/Rhy. Fig. 4 (1st 3 bars only)
D5 E♭5
(end Rhy. Fig. 4)
D5 E♭5
N.C.(D5)
N.C.(D5)
D5 E♭5

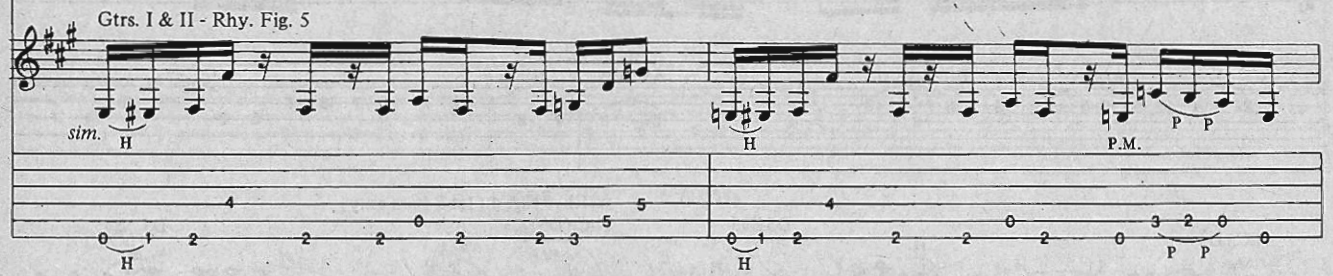

N.C.(D5)
8va
(Gtr. III out)
N.C.(F♯5)
(G5)
(F♯5)
Gtrs. I & II - Riff B
Gtr. I
Gtr. II
(G5)
(F♯5)
(end Riff B)
w/Rhy. Fig. 4
N.C.(D5)
D5 E♭5
P.M.
N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5
w/Rhy. Fig. 4 (1st 3 bars only)
N.C.(D5)
D5 E♭5

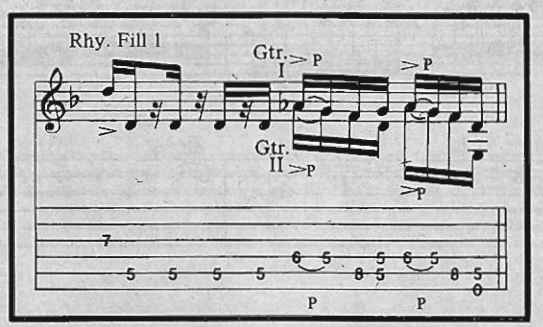

N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5

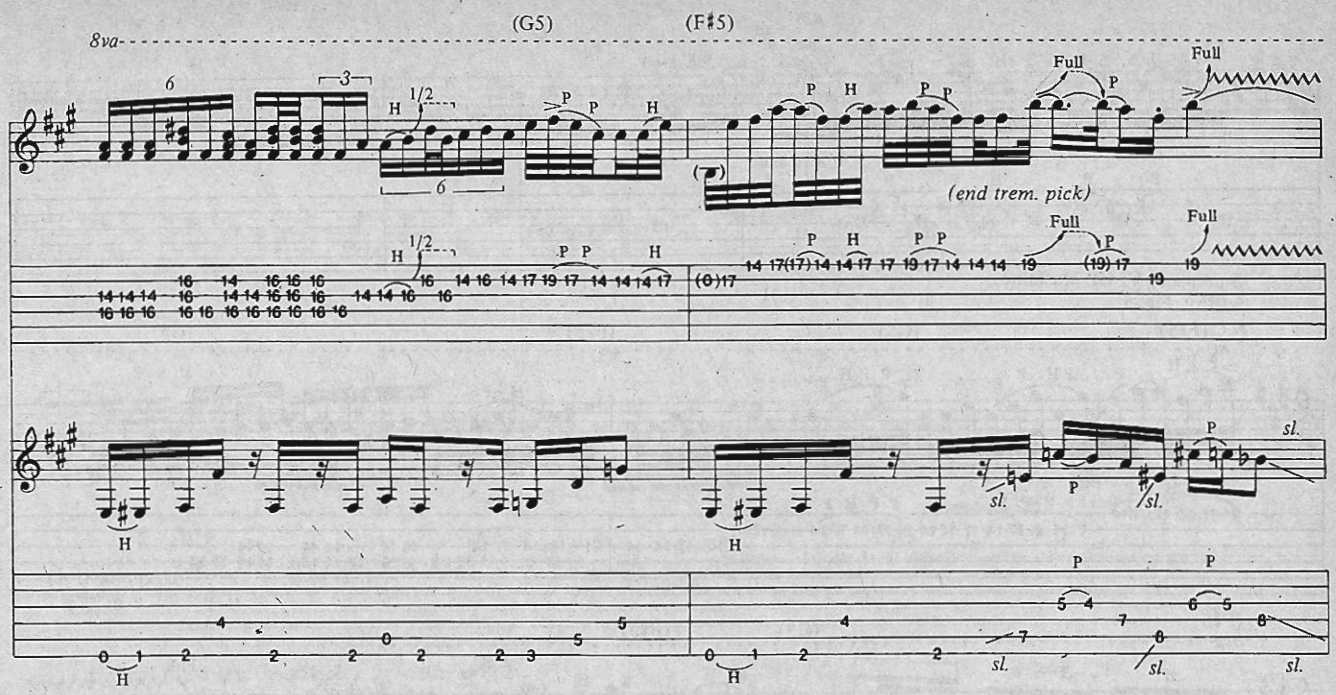

w/Rhy. Fill 1
N.C.(D5)
Full
grad. release
w/Riff B
N.C.(F♯5)
(G5)
2

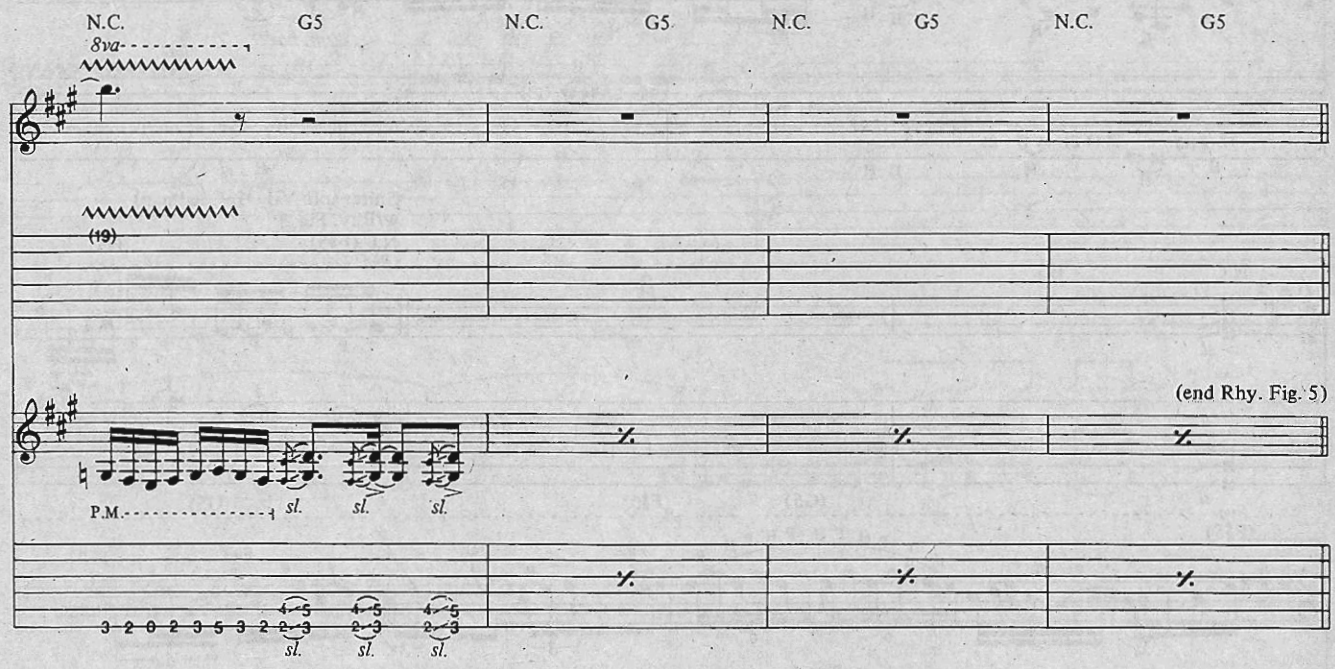

(F♯5)
Gtrs. I & II
N.C.
G5
N.C.
G5
N.C.
G5
N.C.
G5


Guitar solo IV (D. Mustaine)
Gtr. III
N.C.(F♯5)
(G5)
(F♯5)
8va
(trem. pick)

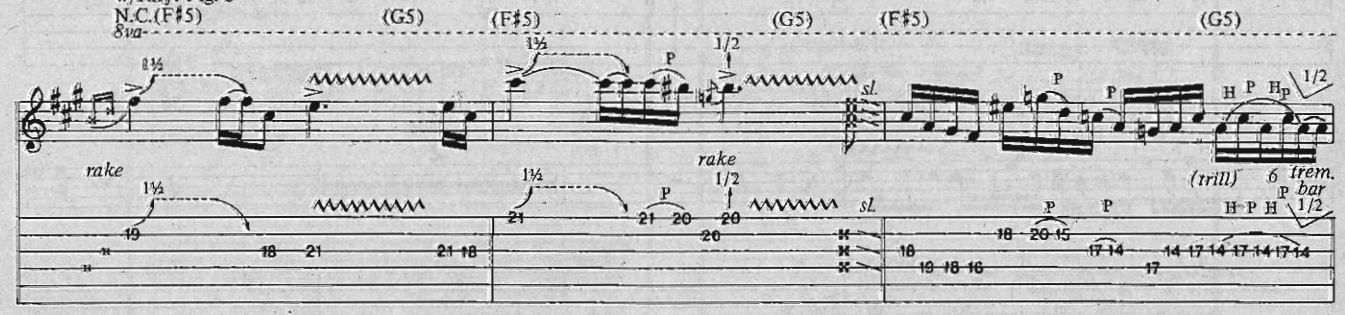

Gtrs. I & II - Rhy. Fig. 5
sim.

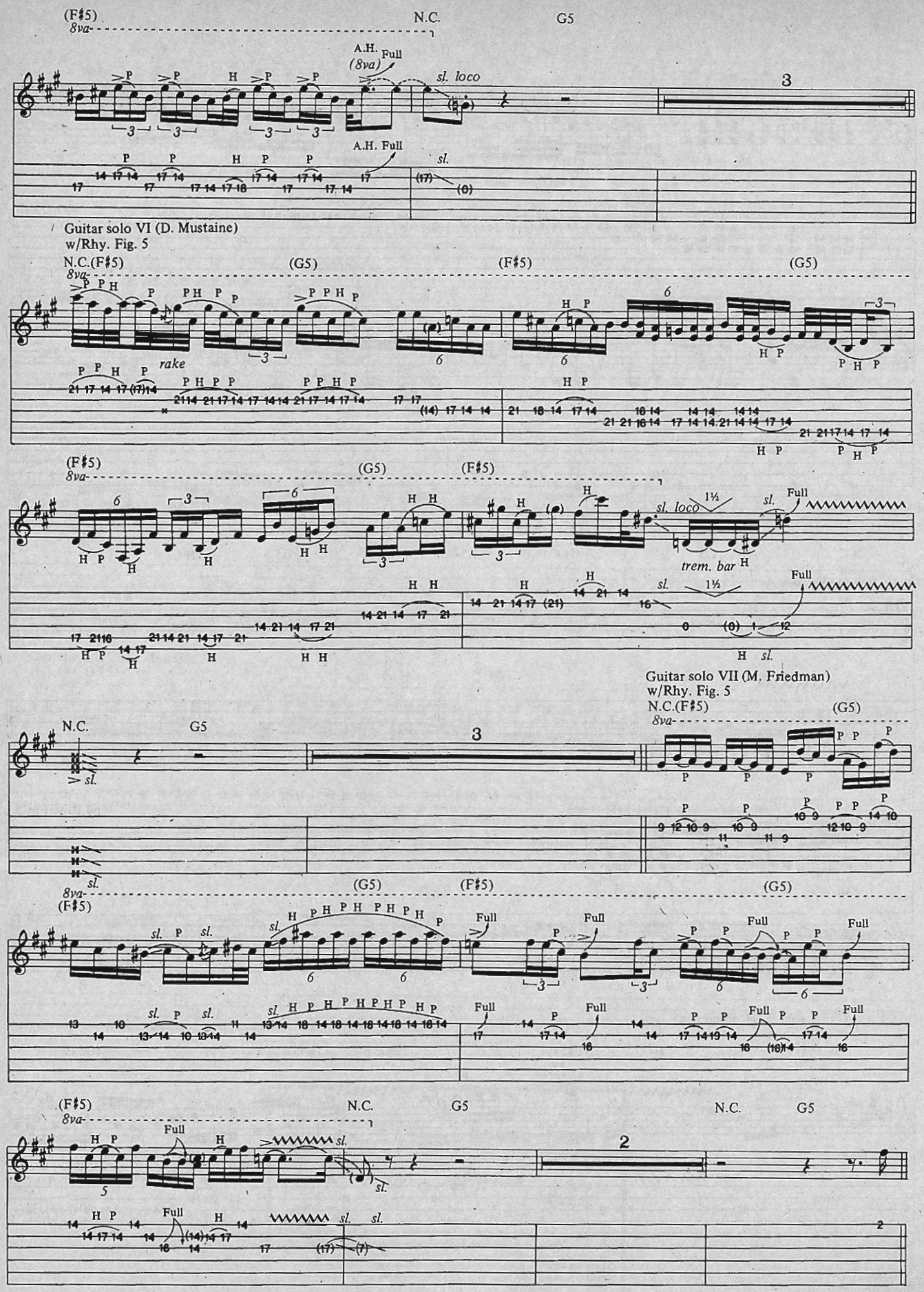

Rhy. Fill 1
Gtr. I
Gtr. II




Guitar solo V (M. Friedman)
w/Rhy. Fig. 5



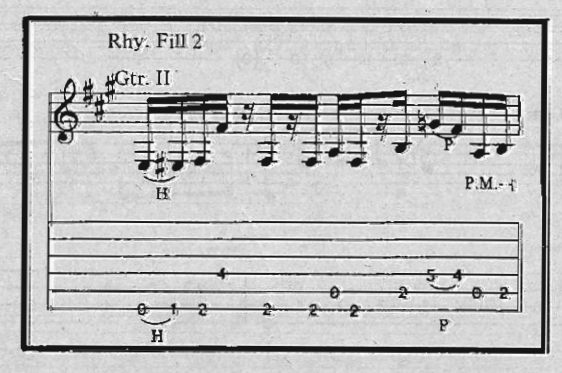

(F♯5)
8va
N.C.
G5
A.H. Full
(8va)
sl. loco
3
A.H. Full
sl.
Guitar solo VI (D. Mustaine)
w/Rhy. Fig. 5
N.C.(F♯5)
(G5)
(F♯5)
(G5)
rake
(F♯5)
(G5)
(F♯5)
sl. loco
1½
sl.
Full
trem. bar
Guitar solo VII (M. Friedman)
w/Rhy. Fig. 5
N.C.(F♯5)
(G5)
N.C.
G5
3
sl.
(G5)
(F♯5)
(G5)
(F♯5)
Full
(F♯5)
N.C.
G5
N.C.
G5
Full
sl.
2

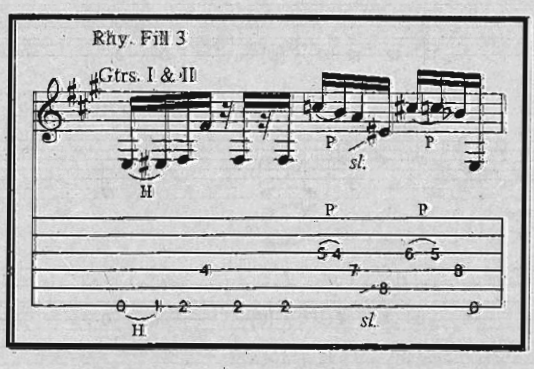
Guitar solo VIII (D. Mustaine)
w/Rhy. Fig. 5 (1st 4 bars only)
N.C.(F♯5) (G5) (F♯5) (G5)

(F♯5) (G5) (F♯5)
8va
(steady gliss.)
trem. pick while sliding

w/Rhy. Fig. 5 (1st 3 bars only) (G5)
w/Rhy. Fill 2 (F♯5) (G5) (F♯5)
w/Rhy. Fill 3 (G5) (F♯5)
8va
Full
(hold bend)

Gtr. III
Gtrs. G5
I & II
loco
P.M.
F♯5
open
E



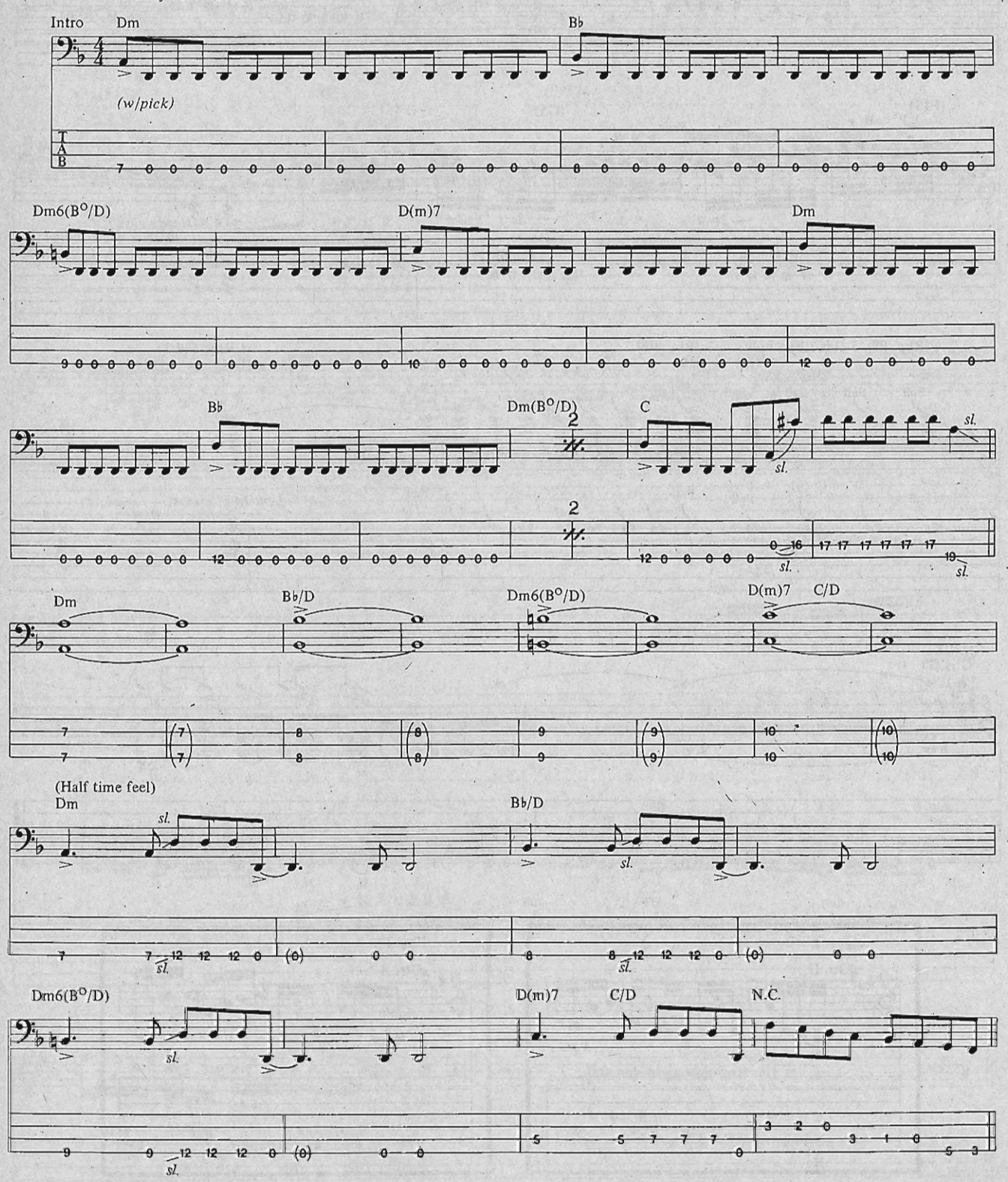



# BASS LINE FOR
# HANGAR 18

As Recorded by Megadeth

(From the album RUST IN PEACE/Capitol Records)

*Words and Music by Dave Mustaine*

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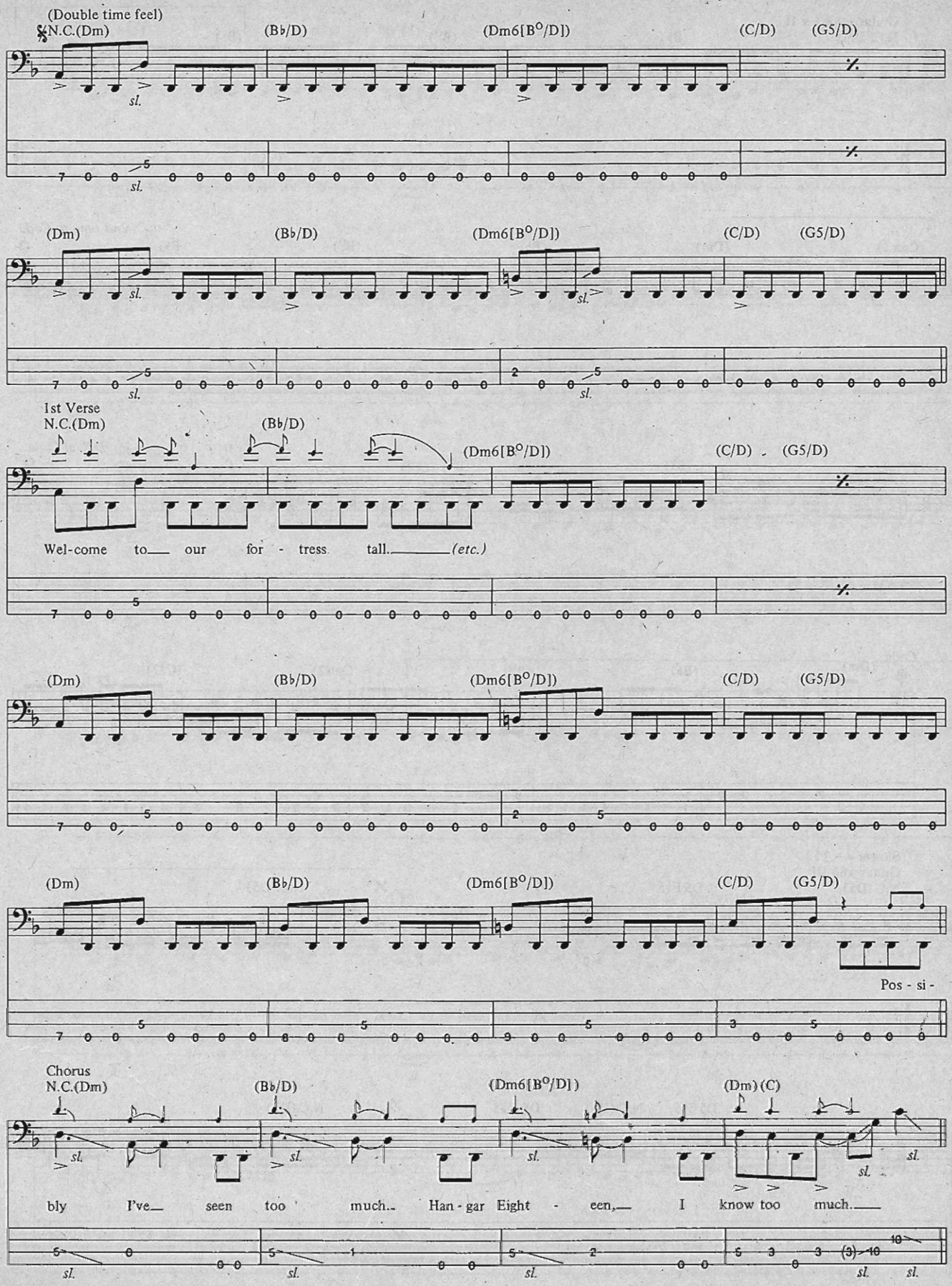
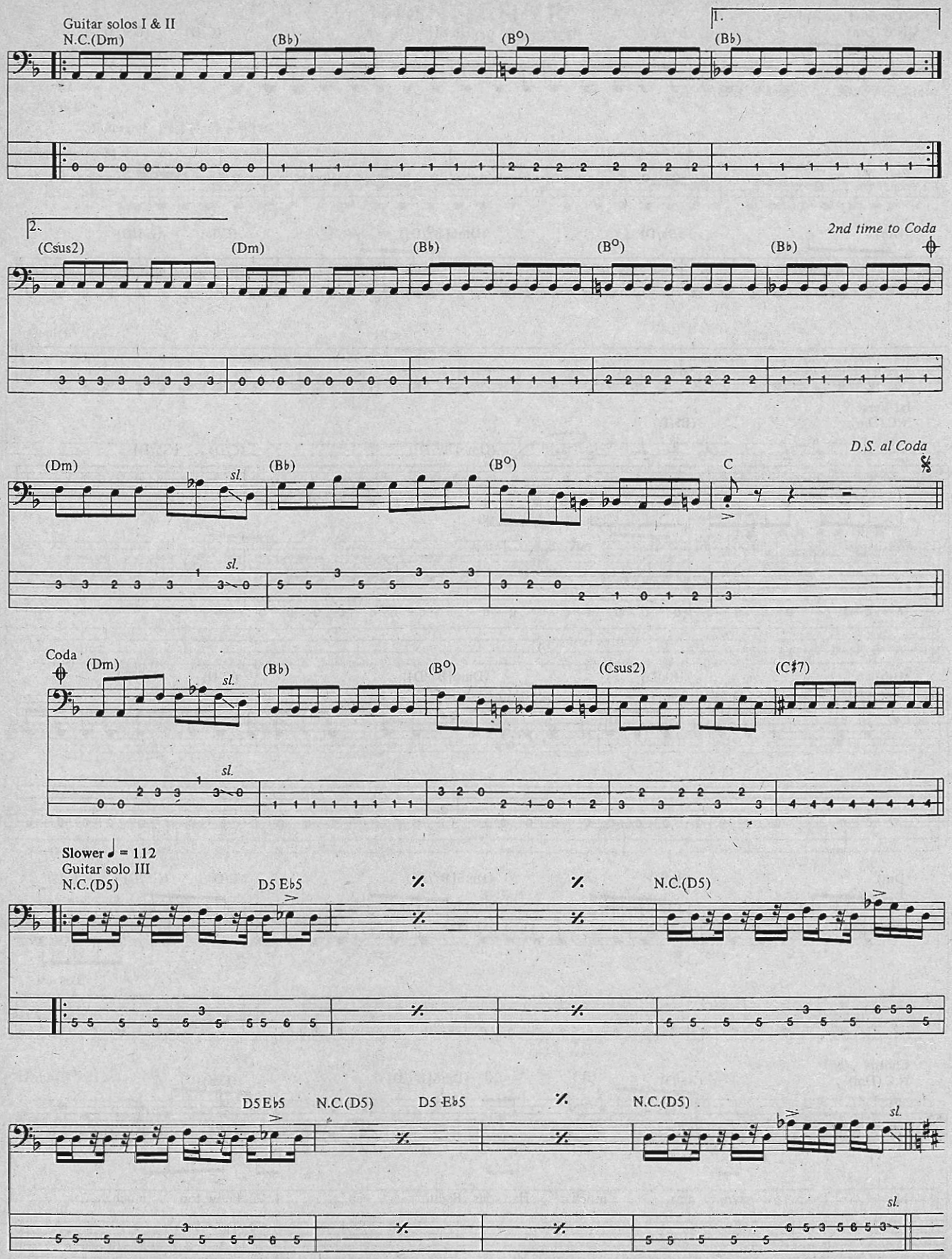
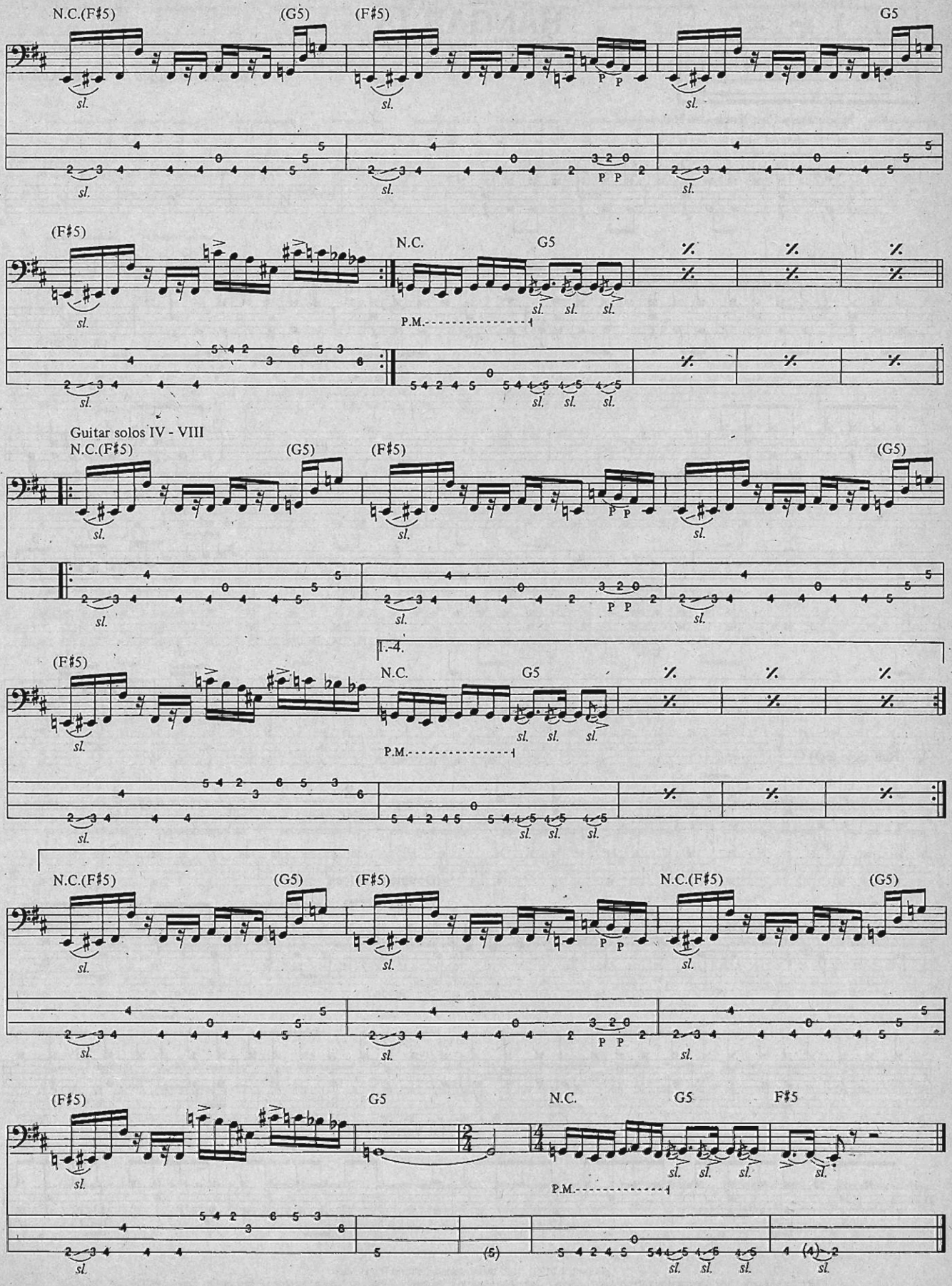
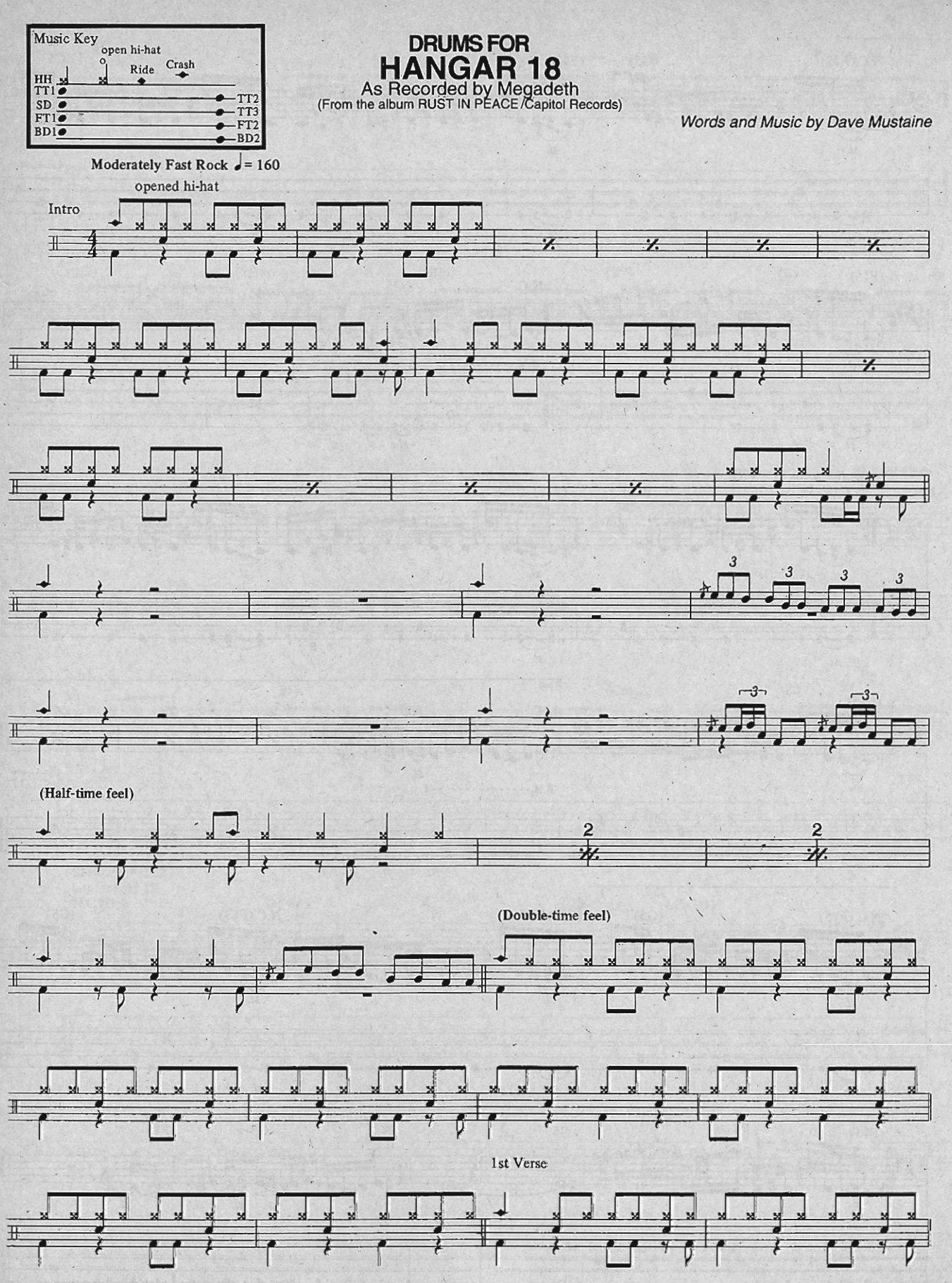

(Double time feel)
N.C.(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
1st Verse
N.C.(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
Wel-come to our for - tress tall. (etc.)
(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
(Dm)
(B♭/D)
(Dm6[B°/D])
(C/D)
(G5/D)
Pos - si -
Chorus
N.C.(Dm)
(B♭/D)
(Dm6[B°/D])
(Dm)(C)
bly I've seen too much. Han - gar Eight - een, I know too much.


Guitar solos I & II
N.C.(Dm)
(B♭)
(B°)
(B♭)
1.
2.
(Csus2)
(Dm)
(B♭)
(B°)
(B♭)
2nd time to Coda
(Dm)
sl.
(B♭)
(B°)
C
D.S. al Coda
Coda
(Dm)
sl.
(B♭)
(B°)
(Csus2)
(C#7)
Slower ♩ = 112
Guitar solo III
N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5
N.C.(D5)
D5 E♭5
N.C.(D5)
sl.


N.C.(F♯5)
(G5)
(F♯5)
G5
sl.
P P
(F♯5)
N.C.
G5
P.M.
Guitar solos IV - VIII
N.C.(F♯5)
(G5)
(F♯5)
(G5)
1.-4.
(F♯5)
N.C.
G5
P.M.
N.C.(F♯5)
(G5)
(F♯5)
N.C.(F♯5)
(G5)
(F♯5)
G5
N.C.
G5
F♯5
P.M.




# DRUMS FOR HANGAR 18

As Recorded by Megadeth

(From the album RUST IN PEACE /Capitol Records)

*Words and Music by Dave Mustaine*

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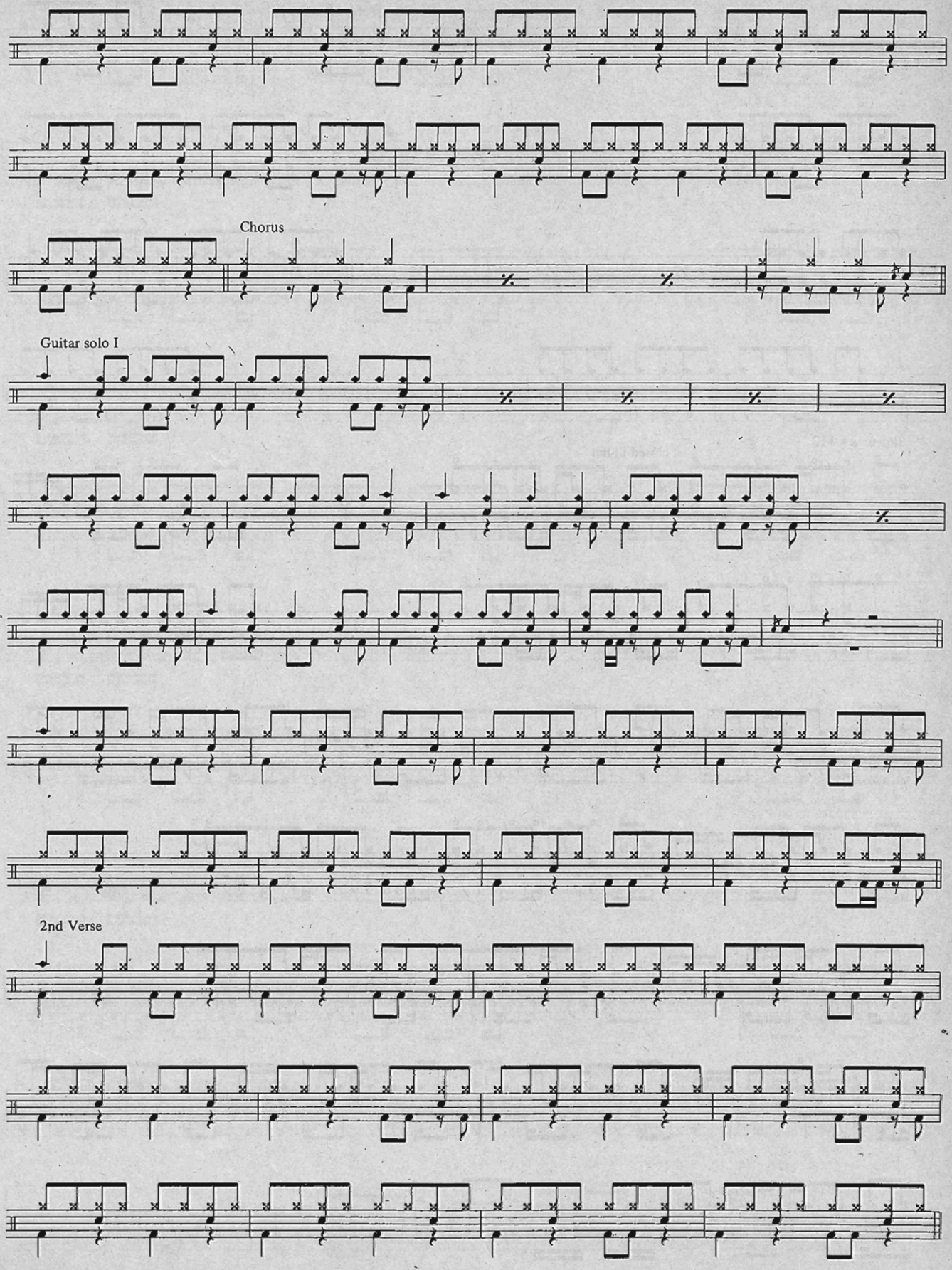
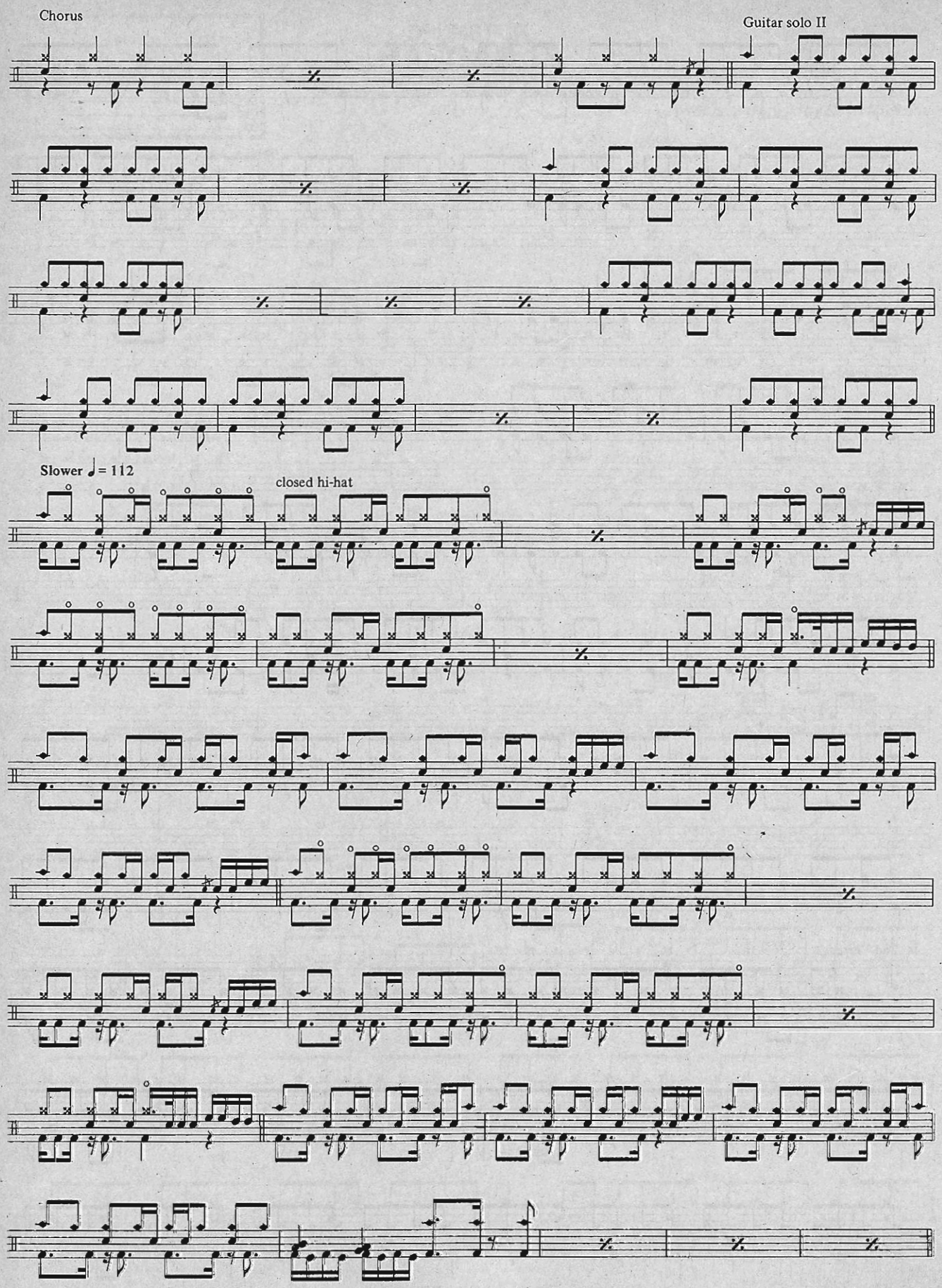
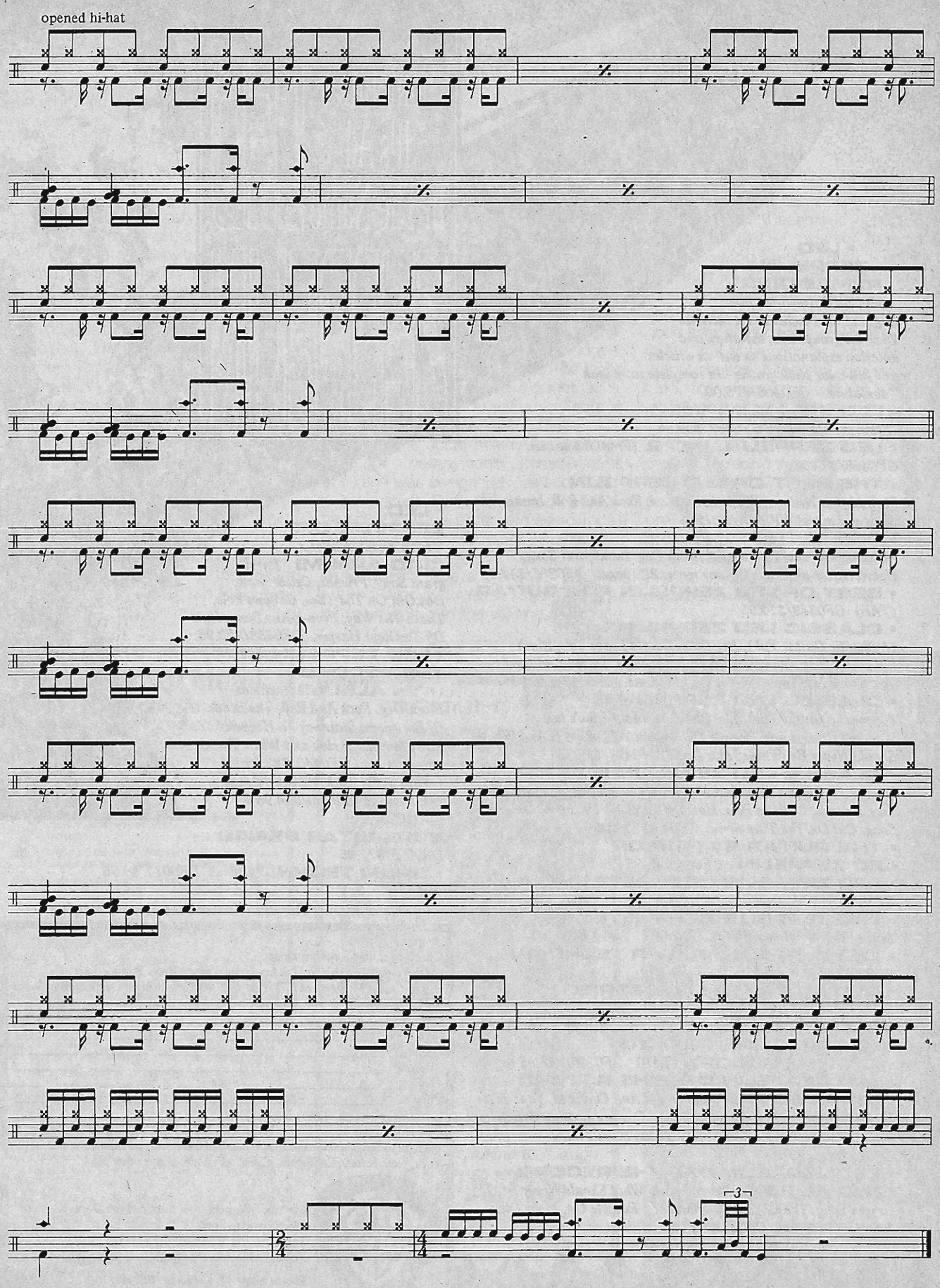
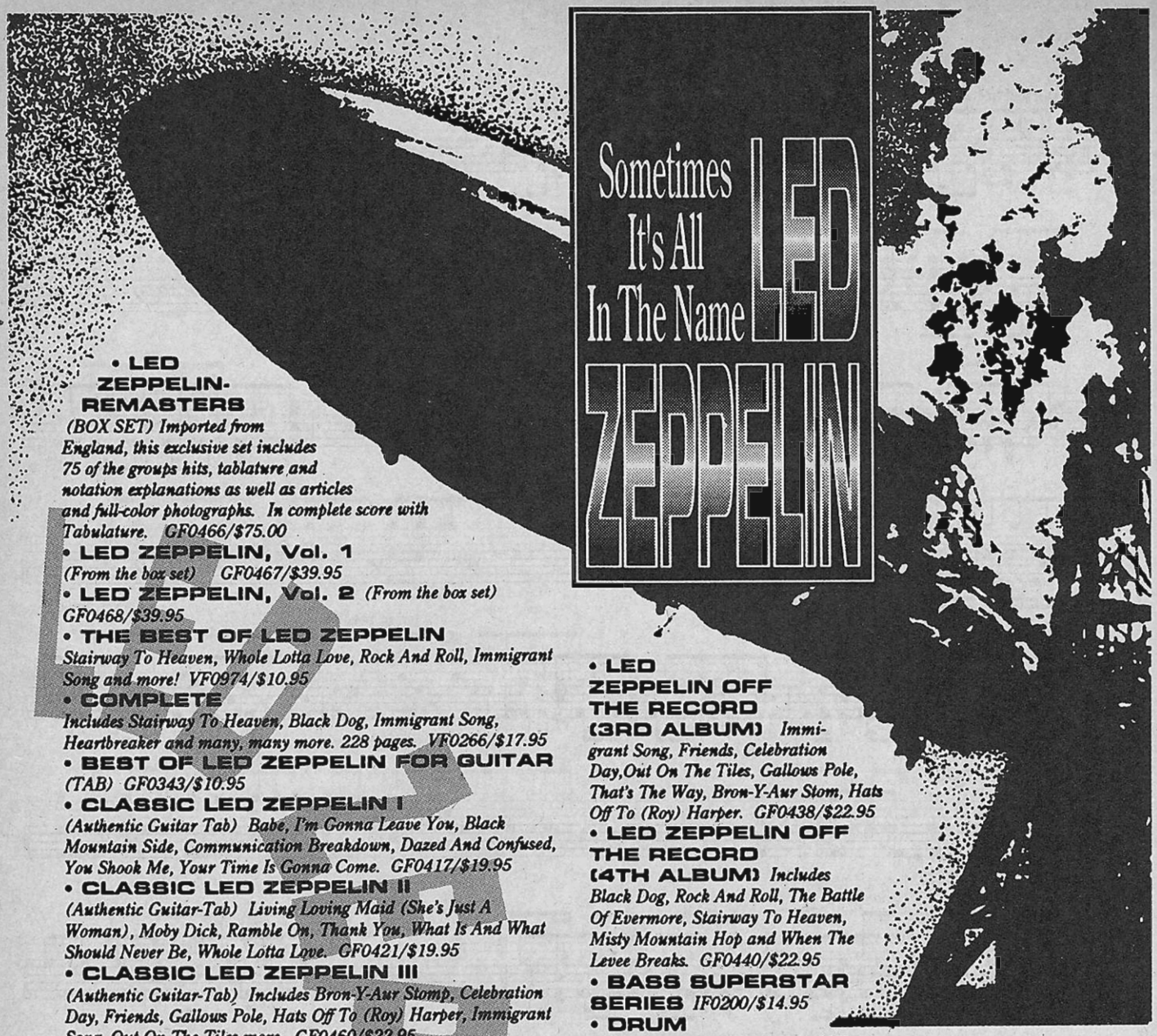

Chorus
Guitar solo I
2nd Verse


Chorus
Guitar solo II
Slower ♩= 112
closed hi-hat


opened hi-hat
3





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## AMP QUESTIONS

by Alex Aquilar

Send your Amp Questions to:
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**Question:** I own a Fender Sidekick Reverb 25. It has a spring reverb system. The problem is that every time I hit the amp with the reverb on, it makes a loud crash. Is there any way to prevent this without lowering the reverb control?_Ricky Vela/Riverdale, NY

**Answer:** Not really. The sound you hear when you hit the amplifier is caused by the reverb strings actually crashing together. The reverb unit uses several springs that produce the delay effect, which are coupled to your amp's circuitry via input/output transducers. Some amp companies use reverb locking assemblies that protect the reverb during transport. This would not prevent crashing during actual use, since the springs must be free to function properly.

**Question:** I've heard about many guys using a Bradshaw system in their racks. What exactly does it do?_Ted Block/New York, NY

**Answer:** The Bradshaw switching system is essentially a remote controlled MIDI-compatible audio system. In this way, the user can set up various effects, and via foot-control, can select a particular routing order. This offers infinite possibilities when using multiple rack effects, including selecting various amps/preamps to be routed to the power amp. The unit is comprised of various loops, each with its own level control. The loops have input/output and send/return jacks. You can patch in the various effects in whatever order you wish and then kick in or out of the audio chain. The switcher does not have any sonic character of its own, and was designed to be acoustically transparent. Since this system is MIDI-based, it can be programmed to recall complex switching schemes instantly.

**Question:** I have a Marshall 100 watt combo amp with four 10" speakers. While using it with the volume 1/3 of the way up, I noticed a gradual power loss. I've checked the tubes, speakers, etc., but the amp still seems to have experienced a 90% power loss._Ray Austin/Bowling Green, OH

**Answer:** If you have replaced the output tubes (EL-34's) with known good ones, and are certain that the speakers are in good shape, then the problem is probably in the power amp driver circuit or in the output section. If the amp has an effects loop, try running the send to a remote power amp. This will determine whether or not the preamp is working. If the preamp is sending correct signal level, then try replacing the phase inverter tube. This is the 12AX7 tube located nearest to the power tubes. A faulty 12AX7 driver will prevent the signal from reaching the power amp. If the trouble persists, then I recommend consulting an amp tech, since component failure of a non-user-serviceable nature is suspected.


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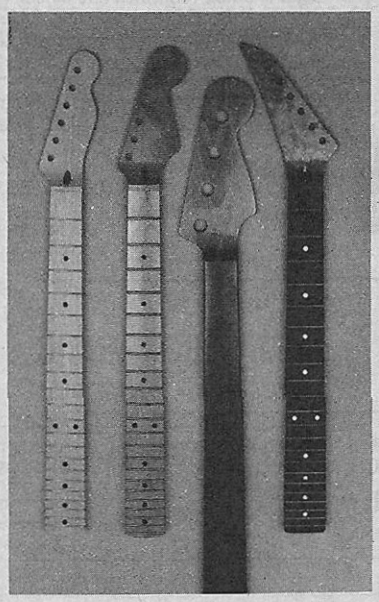

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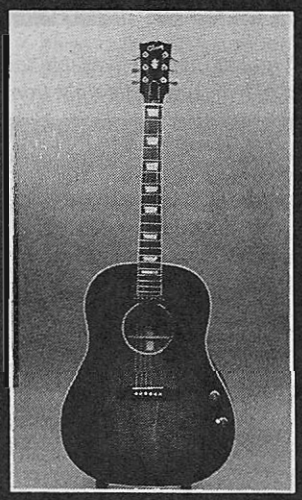

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## GUITAR QUESTIONS by Barry Lipman

Send your Guitar Questions to:
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**Question:** How can I stop my Floyd Rose T-bar from loosening up right after I tighten it the way I like it?–Albert Alfonso/Wichita, KS

**Answer:** Usually replacing the nylon friction washers that the T-bar pivots on will cure the problem. Sometimes you must also replace the toothed metal washer. This washer has a tooth that projects inwards to engage in a slot machined into the threaded sleeve that the bar fits into. This tooth and notch are supposed to keep the pivoting bar from loosening the lock-nut that holds the threaded sleeve in place. Occasionally, the lock-nut that secures the threaded sleeve is at fault. This nut has a split halfway through it. It is tension caused by this split that locks it on. You may be able to re-tension the lock-nut by bending the nut a bit at its split. Either compress or spread the split just enough to affect a permanent change.

Your local dealer should be able to supply you with new Floyd parts, such as nylon washers, toothed washers, the split nut and the threaded sleeve. While you are there, look into some of the aftermarket replacement bars that are available. Some of these are simpler and hold their adjustment longer than the original.

**Question:** Will frequent tuning changes damage my guitar's neck?–Stephen Price/Cantonment, FL

**Answer:** No, frequent tuning changes should not damage your guitar's neck. You may find that your guitar's neck flexes a bit, such that some tunings have more or less fret buzz than others. This depends on how sensitive to tension the neck is, as well as how much the different tunings vary in overall pitch, and therefore, string tension. Ideally, you should have individual guitars adjusted for different tunings, but this is simply out of most guitar player's budgets.

**Question:** How are you supposed to intonate an acoustic guitar when it doesn't have an adjustable bridge?–Jim Buonocore/Sandy Hook, CT,

**Answer:** Usually, the only way to correct intonation problems on guitars with unadjustable bridges is to either relocate the entire bridge, or, if possible, relocate the bridge's saddle. Sometimes the cause of poor intonation is too high an action. In that case, the cure is to lower the action to a normal level. Assuming the action is where you want it, there are a couple ways to correct intonation. On most acoustic guitars, small intonation problems can be adusted by sanding or filing the top surface of the saddle to control the strings' points of departure. If the amount of error is greater than about half the width of the saddle, you can fill in the bridge saddle slot and cut a new one at the correct location. It is best to fill the slot in with wood that is of the same type as the bridge, and that has the grain going in the same direction. The slot can be cut with a Dremel Mototool. The bit will work better if you can cool it with compressed air while cutting. If a Dremel is unavailable, a small chisel can do the job.


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# GUITAR CLASSIFIEDS

Tablature Explanation page 35

# WE DIE YOUNG

As Recorded by Alice in Chains

(From the album FACELIFT/Columbia Records)

*Words and Music by Jerry Cantrell*

*Tune down:

⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

**Moderate Rock** ♩ = 126

Intro

Gtrs. I & II- Rhy. Fig. 1

E5 D5 A♭5 1/2 D5 F5 D5 F5 D5 F5 D5 F5 G5

*f* *(w/heavy distortion)*

P.M. P.M. P.M.

*"Dropped D" tuning, tuned down 1/2 step.

E5 D5 A♭5 D5 F5 D5 F5 D5 G5 F5 D5

Oo.

1/2 1/2 1/2 (end Rhy. Fig. 1)

P.M. P.M.

1st Verse
w/Rhy. Fig. 1

E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5

Scar - y's on the wall.

w/Rhy. Fig. 1 (1st 3 bars only)

E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5

Scar - y's on his way.

F5 D5 F5 D5 G5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 G5 F5 D5

Oo, watch where you spit.

Rhy. Fig. 1A

Rhy. Fig. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

*sl.* *sl.*

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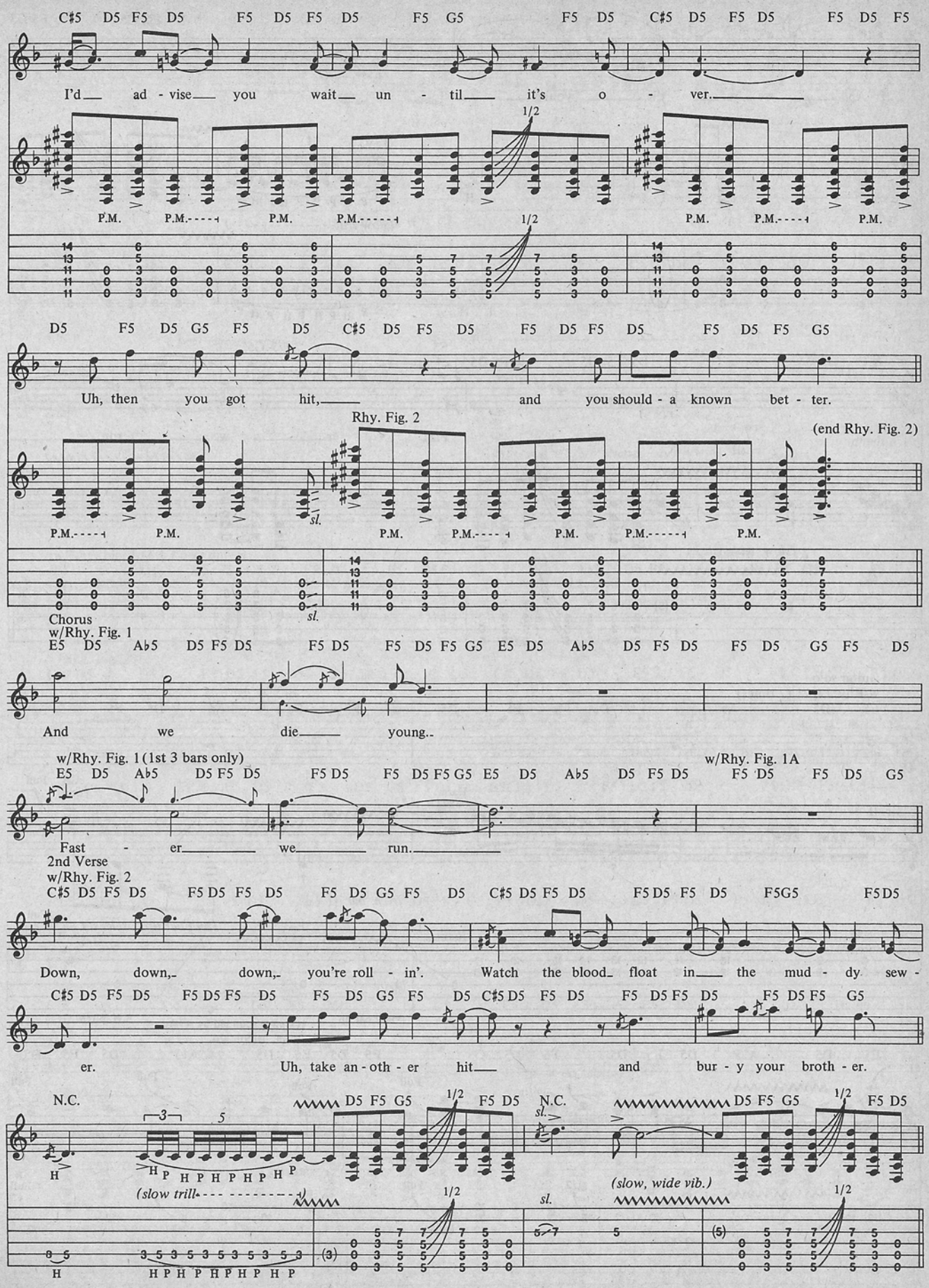
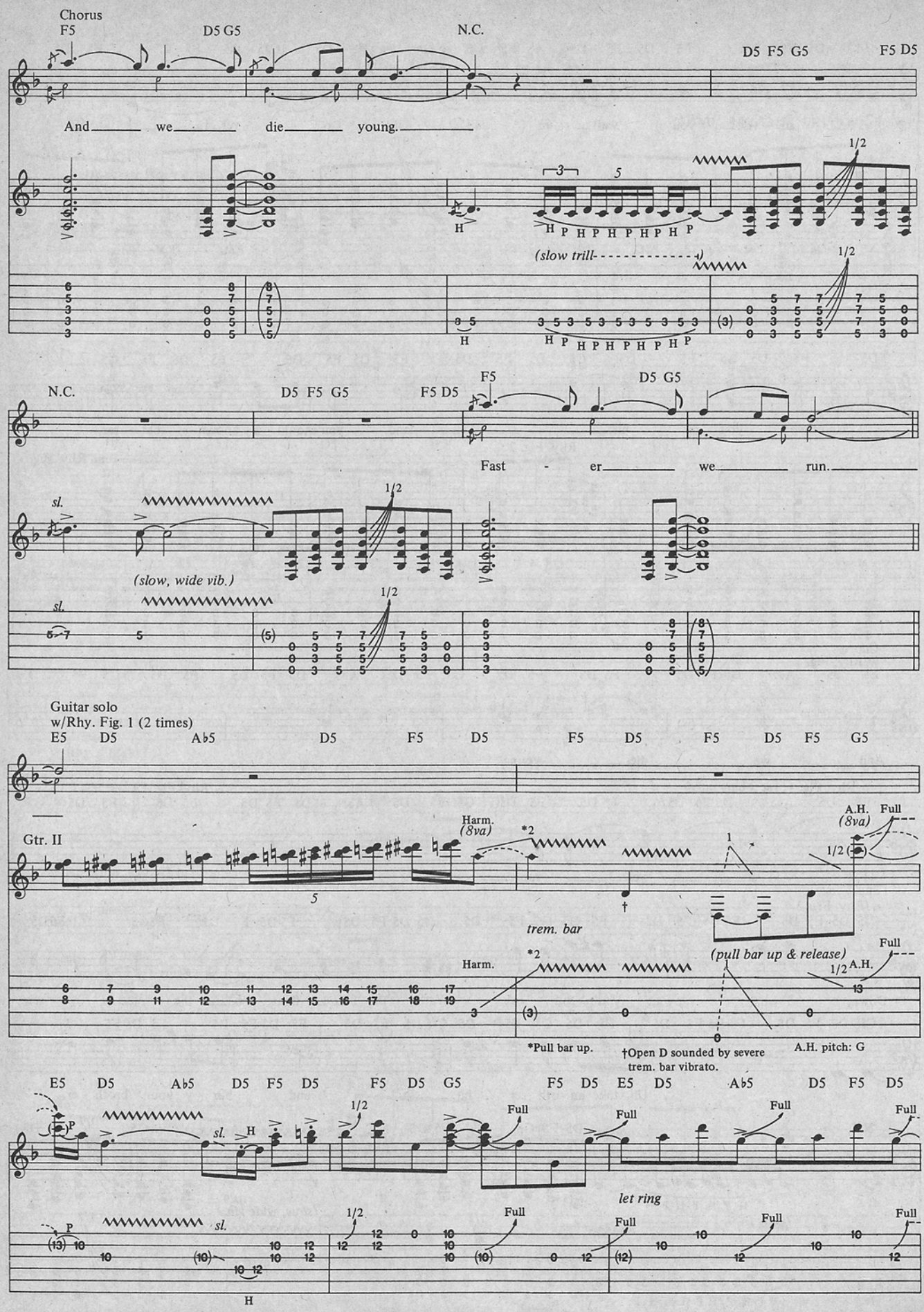
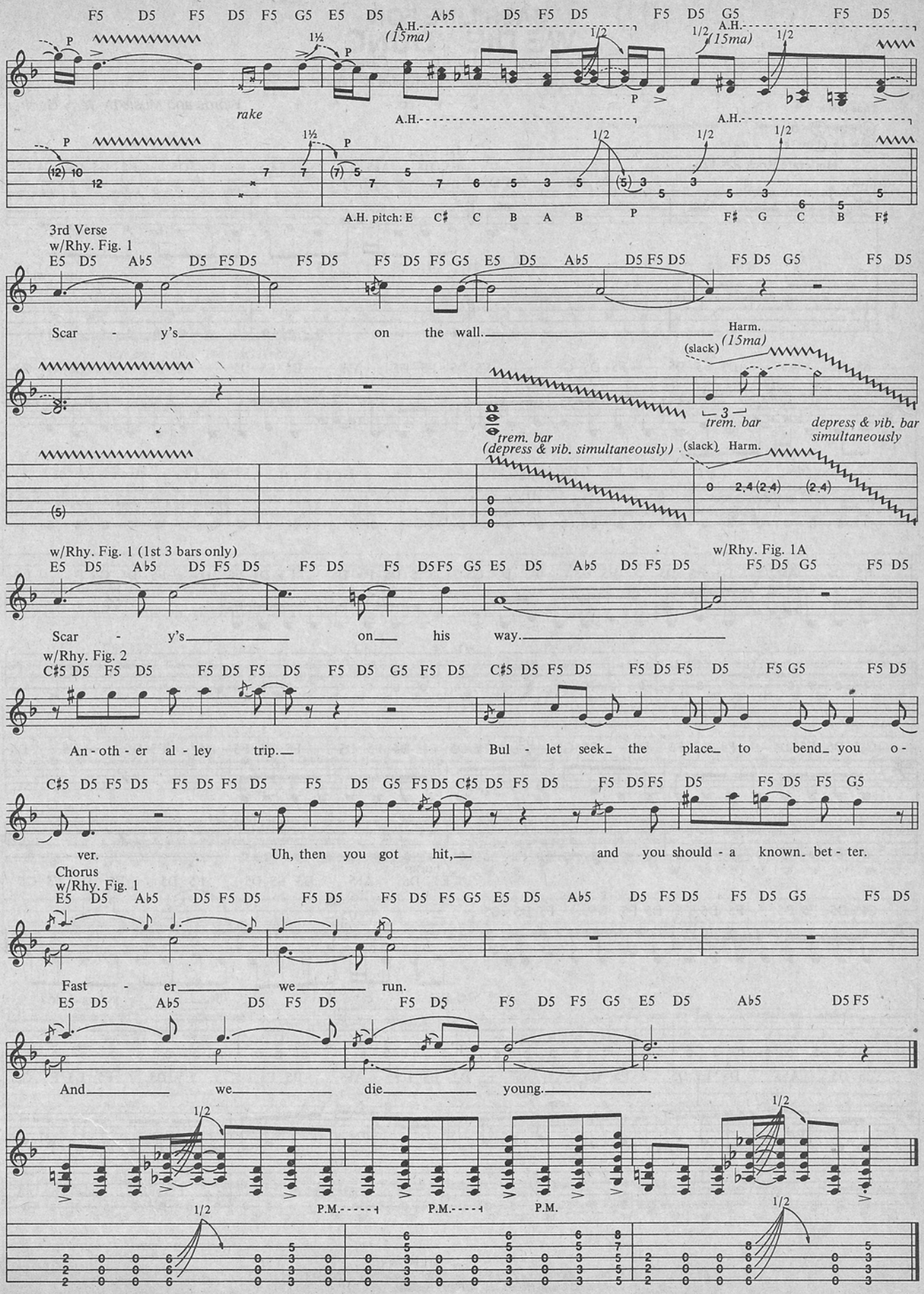

C♯5 D5 F5 D5 F5 D5 F5 D5 F5 G5 F5 D5 C♯5 D5 F5 D5 F5 D5 F5
I'd ad - vise you wait un - til it's o - ver.
1/2
P.M. P.M. P.M. P.M. 1/2 P.M. P.M. P.M.
D5 F5 D5 G5 F5 D5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 G5
Uh, then you got hit, and you should - a known bet - ter.
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M. P.M. sl. P.M. P.M. P.M. P.M.
Chorus
w/Rhy. Fig. 1
E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5 F5 D5 G5 F5 D5
And we die young.
w/Rhy. Fig. 1 (1st 3 bars only)
w/Rhy. Fig. 1A
E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 G5
Fast - er we run.
2nd Verse
w/Rhy. Fig. 2
C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 G5 F5 D5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5G5 F5D5
Down, down, down, you're roll - in'. Watch the blood float in the mud - dy sew -
C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 G5 F5 D5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 G5
er. Uh, take an - oth - er hit and bur - y your broth - er.
N.C.
3 5
H P H P H P H P H P
(slow trill)
D5 F5 G5 1/2 F5 D5
N.C.
sl.
D5 F5 G5 1/2 F5 D5
(slow, wide vib.)
H
H P H P H P H P H P
1/2
sl.
1/2


Chorus
F5
D5 G5
N.C.
D5 F5 G5
F5 D5
And we die young.
(slow trill)
N.C.
D5 F5 G5
F5 D5
F5
D5 G5
Fast - er we run.
sl.
(slow, wide vib.)
Guitar solo
w/Rhy. Fig. 1 (2 times)
E5 D5 Ab5 D5 F5 D5 F5 D5 F5 D5 F5 G5
Gtr. II
Harm.
(8va)
A.H.
Full
trem. bar
(pull bar up & release)
*Pull bar up.
†Open D sounded by severe trem. bar vibrato.
A.H. pitch: G
E5 D5 Ab5 D5 F5 D5 F5 D5 G5 F5 D5 E5 D5 Ab5 D5 F5 D5
let ring

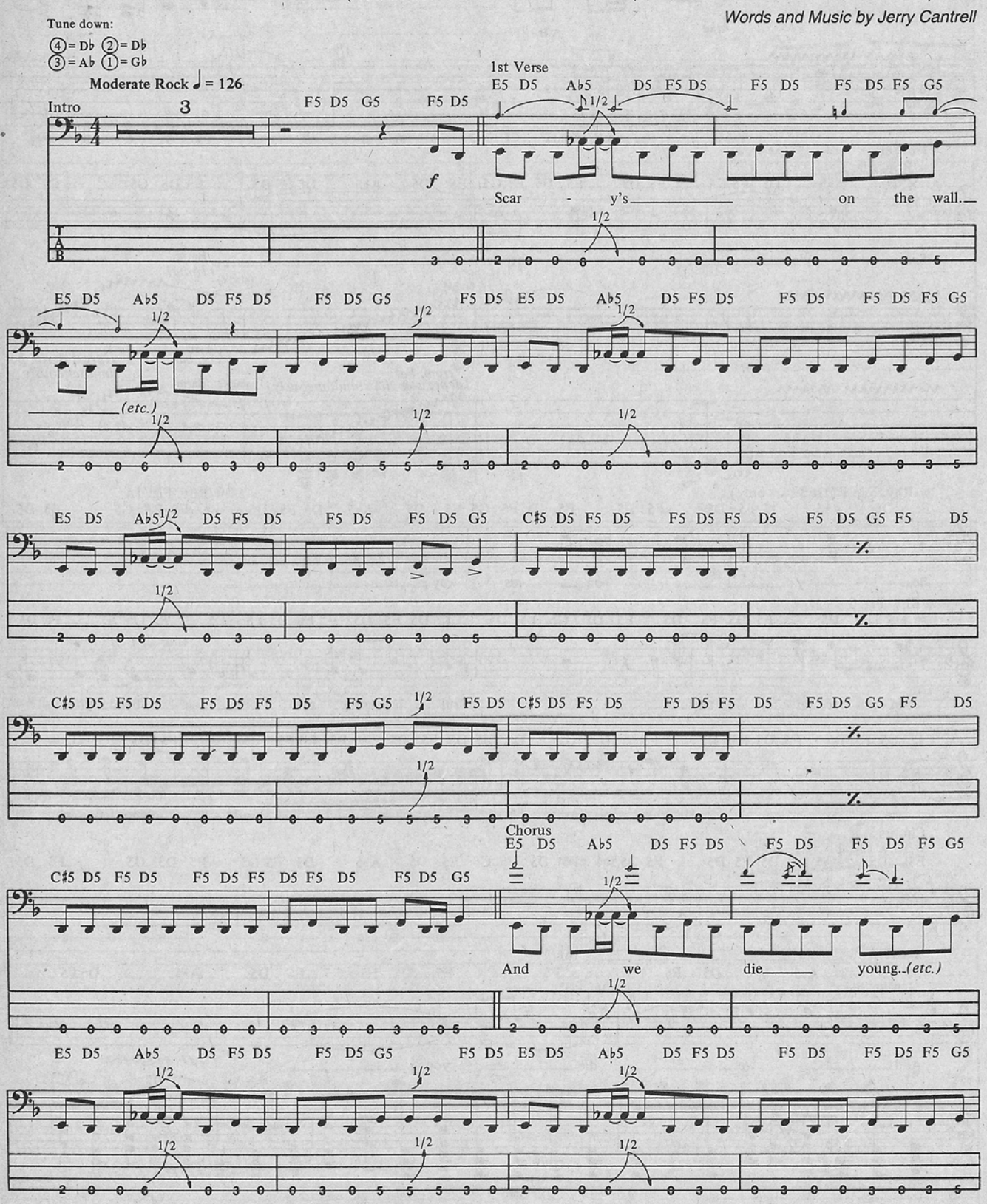

F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5 F5 D5 G5 F5 D5
A.H. (15ma)
rake
A.H. pitch: E C♯ C B A B F♯ G C B F♯
3rd Verse
w/Rhy. Fig. 1
E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5 F5 D5 G5 F5 D5
Scar - y's on the wall.
Harm. (15ma)
(slack)
trem. bar
depress & vib. bar simultaneously
trem. bar (depress & vib. simultaneously)
w/Rhy. Fig. 1 (1st 3 bars only)
w/Rhy. Fig. 1A
Scar - y's on his way.
w/Rhy. Fig. 2
C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 G5 F5 D5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5 G5 F5 D5
An - oth - er al - ley trip. Bul - let seek the place to bend you o-
C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 G5 F5 D5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 G5
ver. Uh, then you got hit, and you should - a known bet - ter.
Chorus
w/Rhy. Fig. 1
E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5 F5 D5 G5 F5 D5
Fast - er we run.
E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5
And we die young.
1/2
P.M.

# BASS LINE FOR
# WE DIE YOUNG

As Recorded by Alice in Chains

(From the album FACELIFT/Columbia Records)

*Words and Music by Jerry Cantrell*

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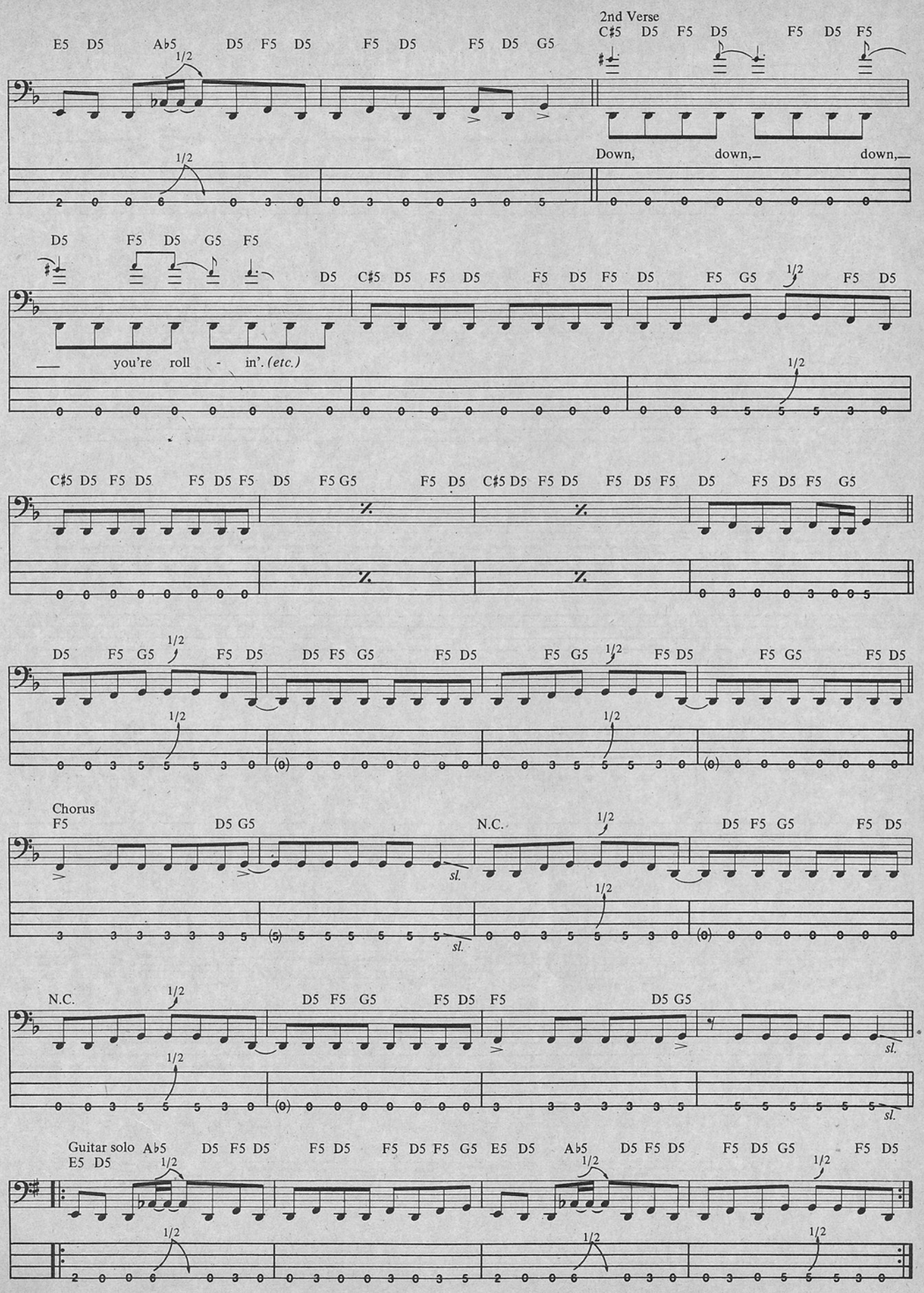
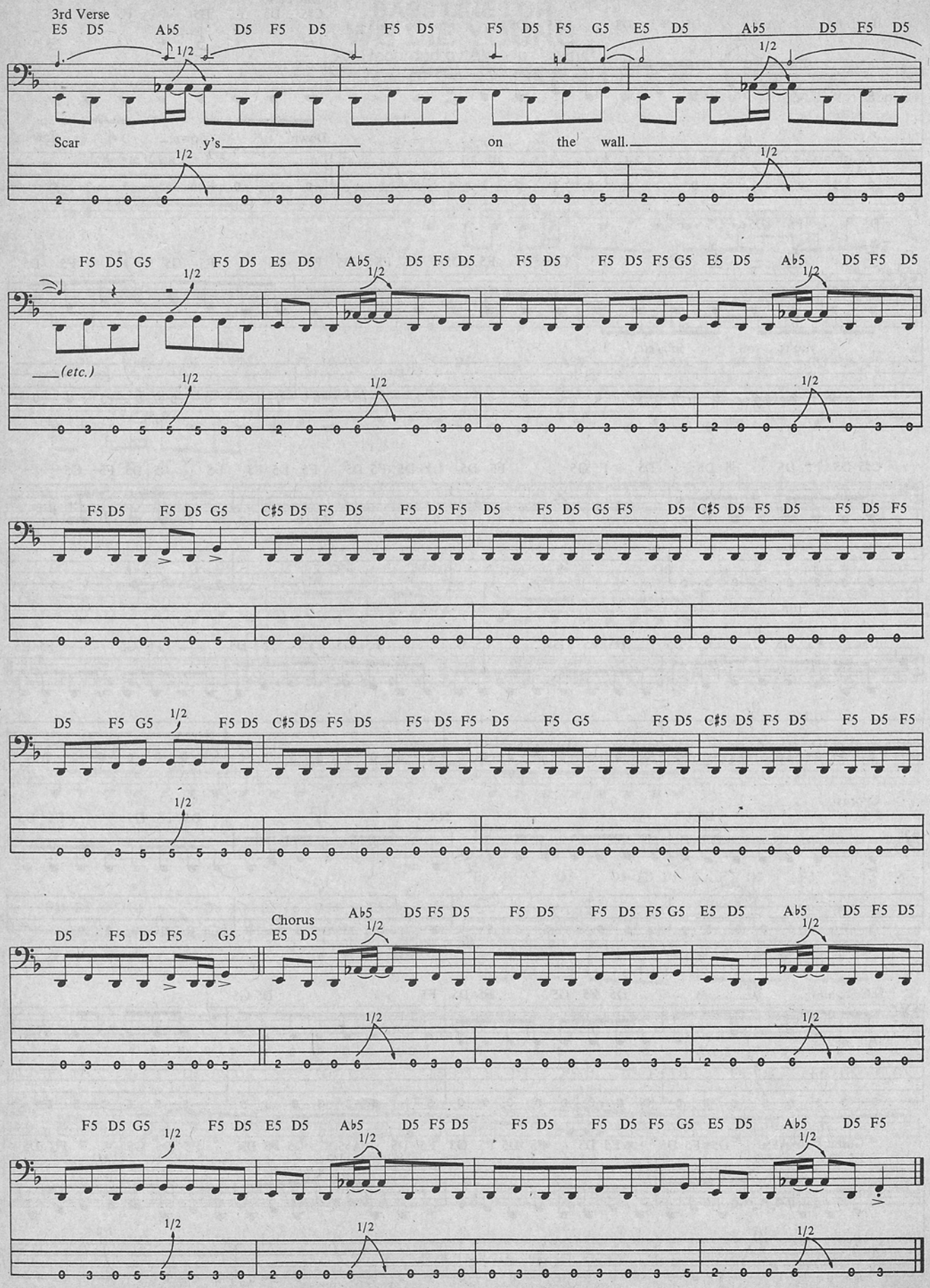
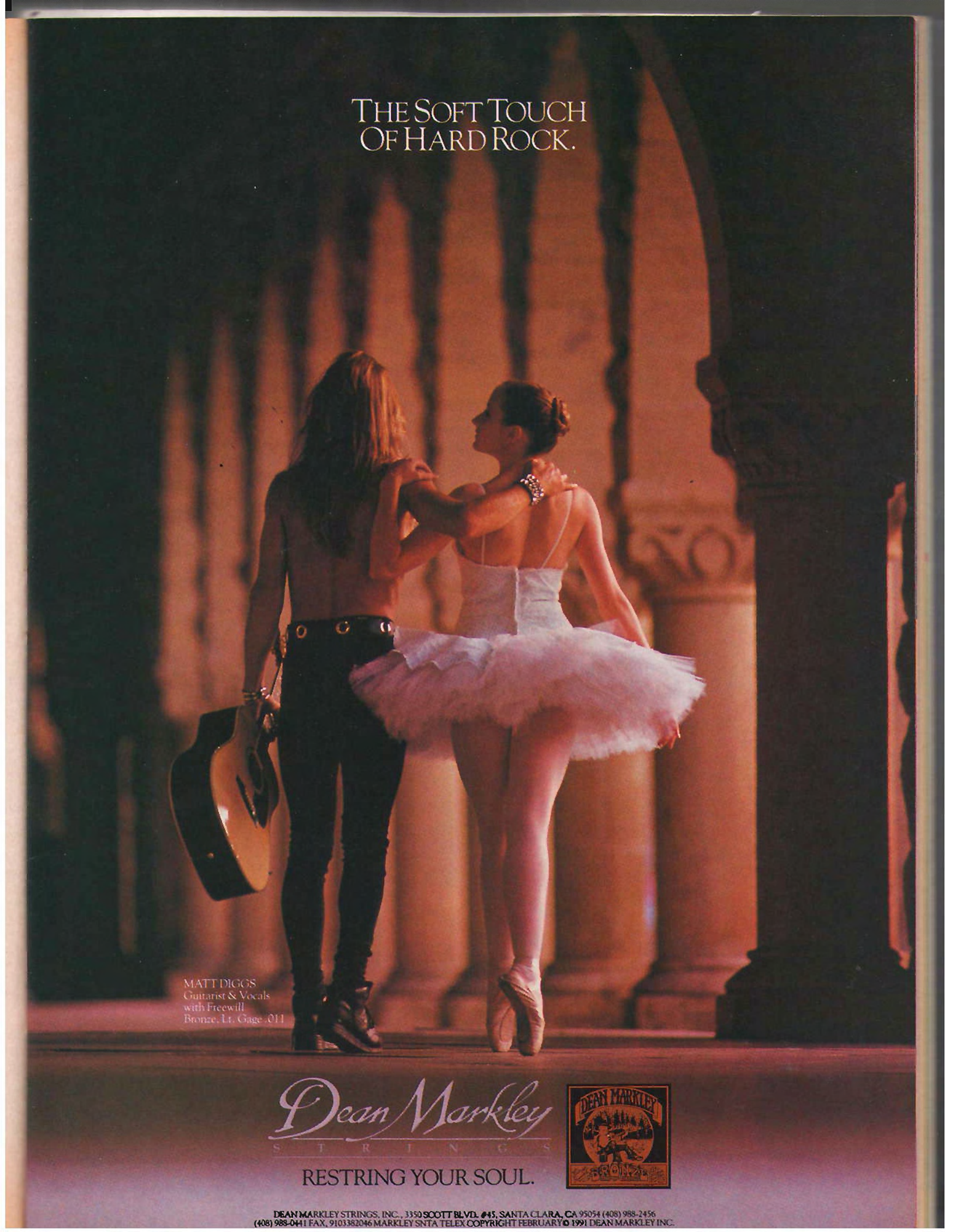

E5 D5 A♭5 1/2 D5 F5 D5 F5 D5 F5 D5 G5
2nd Verse
C♯5 D5 F5 D5 F5 D5 F5
Down, down,— down,—
D5 F5 D5 G5 F5
D5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5 G5 1/2 F5 D5
— you're roll - in'. (etc.)
C♯5 D5 F5 D5 F5 D5 F5 D5 F5 G5 F5 D5 C♯5 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 G5
D5 F5 G5 1/2 F5 D5 D5 F5 G5 F5 D5 F5 G5 1/2 F5 D5 F5 G5 F5 D5
Chorus
F5 D5 G5 sl. N.C. 1/2 D5 F5 G5 F5 D5
N.C. 1/2 D5 F5 G5 F5 D5 F5 D5 G5 sl.
Guitar solo A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5 F5 D5 G5 F5 D5
E5 D5 1/2


3rd Verse
E5 D5 A♭5 D5 F5 D5 F5 D5 F5 D5 F5 G5 E5 D5 A♭5 D5 F5 D5
Scar y's on the wall.
(etc.)
Chorus
E5 D5
1/2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Mike Hashimoto

The growling, attacking guitar of Alice in Chains could be plugged directly into Jerry Cantrell's brain. He's an avowed feel player, who can count his formal guitar lessons on the strings of his new Les Paul. His aggression grew out of working class frustrations that found their outlet playing along to Nugent and Van Halen on a broken-down guitar that only had two strings and couldn't be tuned. By the time Jerry's mother decided to put some harmony into the household by getting the guitar fixed, Jerry had learned the lesson that still guides him: Two strings, six strings or saxophone, it's feeling that makes the music.

# Jerry Cantrell Alice in Chains

Jerry took the idea right into the Seattle garage band scene, where he established a reputation as a stand-up guy and a knock-down player. Alice in Chains came together in 1988, when three other Seattle musicians started a jam that hasn't unplugged yet. Layne Staley sings and writes a lot of the lyrics, while the rhythm section is handled by Michael Starr on bass and Sean Kinney on drums. Alice in Chains had an instant chemistry, but it took almost two years for the music industry to discover the Seattle music scene, with the likes of Soundgarden and Mother Love Bone. Alice in Chains got signed soon after, and haven't looked back.

# No More Than a Feeling

The music on Alice in Chains' debut Columbia release, *Facelift*, cuts through all the nerves, right to the bone. Despite its hard edge, Alice in Chains has tight song structure, complemented by Cantrell's melodic, sometimes plaintive guitar. While "Man in the Box" became a break out single, Cantrell thinks it could have been any of the songs; "Sea of Sorrow" and "Confusion" have equally strong melodic hooks–even "Bleed the Freak," with lyrics too disturbing for radio, show Alice in Chains as a band that channels its aggression into real songs. The song currentlymaking the radio station rounds is "We Die Young," with its bleakly disillusioned lyrics and guitars that churn like a muddy Mississippi River eddy.

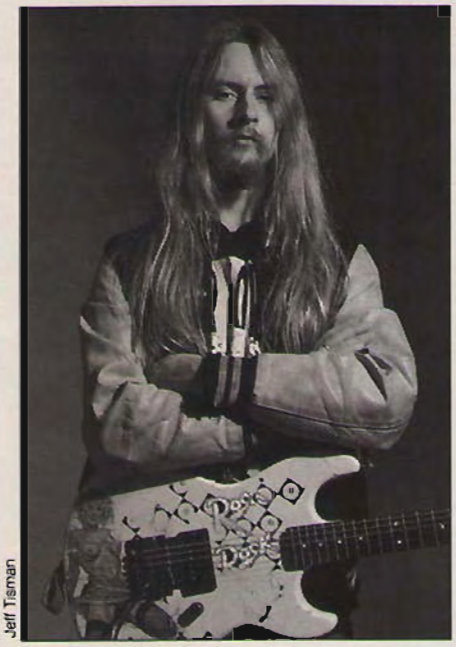
*By Tom Forsythe*

After over a year on the Clash of the Titans tour with Megadeth, Slayer and Anthrax–and now on an extended tour with Van Halen–Cantrell keeps himself sane writing for the next album. Still finding the road a fresh experience, Cantrell and his co-writer, Staley, have put together all the songs for a planned January recording session. Cantrell promises that popularity hasn't mellowed him, just put his frustrations on a larger stage.

**When you and Layne wrote "Man in the Box," did you expect it to be the hit?**
I don't really think about hits. I knew it was a great song, but we're really happy with every song on the album. Singles are whatever the record company thinks will fly. We never thought we'd be an overnight success because of one big song. We never wanted to have some great song on our first album that we'd have to repeat for the next ten albums. We don't have another "Man in the Box." But every song we write has potential, especially with radio playing heavier, more alternative acts. There's some real music coming out.

**What bands are you talking about?**
Metallica, Faith No More, Jane's Addiction, Big F, Prong, Pantera. There's a lot more. Some, like Big F, don't get much play, but that's the music that radio's opening up to.

**You guys came from lots of different bands. When did Alice in Chains feel like a band to you?**
The first time we all got together to jam. You never know how far it's going to go or how serious it is, but this was the first time I was in a band where each person was totally capable, and, what's just as important, was someone I felt comfortable with on a personal level. We all clicked. Right from the beginning we were repeating each other's jokes and laughing a lot. That's more important than playing great. If you don't feel comfortable–if it's not a family–it's not going to work, no matter how talented you are.


Jeff Tisman

**How long before you knew it was going farther than band chemistry?**
The first year. That year Soundgarden was recorded by A&M; Mother Love Bone was signed by Polygram. The interest was high around Seattle. We were becoming well known locally and getting better. We weren't ready, but we were moving toward it. During the second year, we got better and better, and made more connections. Then we signed with Columbia.

**How'd you get signed? Was it demos, club dates?**
We sent demos out, but basically a couple of guys from ASCAP came out to check out local bands. They came over to this rehearsal hall where we lived. It was two in the morning and we were jamming in the hall, being loud and drunk. They stumbled onto us and started grooving on what we were doing. That was Nick Terzo. Within a year, Nick went to A&R at Columbia, and we were the first band he signed. We signed the deal around Christmas, 1989 and recorded in March. There were five or six months of negotiations before the deal was signed. We wanted to make sure it was right. Columbia was going through some changes that were better for artists, and we wanted to make sure the music was in our grasp and done the way we wanted it. Now that's what we have.

**You started recording in Seattle?**
We finished all the basic tracks in Seattle. We did guitar solos and vocals in L.A. We had all our songs demoed-out. It was pretty well worked-out. Dave Jerden, our producer, worked on a few rough spots,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a measure here and there. But we had a strong idea of what we wanted to do and the arrangements were there. It took three weeks for the basic tracks. The guitars and vocals in L.A. took another three weeks. Then mixing took a little time. It took two and a half months altogether, but that's because we didn't have money for lock outs, so we'd do a week here and a week there–that got frustrating. Next time we'll make sure we have lock outs; that will let us plow through the music. It's great to step back and take breaks to see the music, but I like to start something and finish right through.

**How'd you record?**

We'd all go into the London Bridge studio together and cut a track that we felt comfortable with. If the drums were happening, then we kept it. We'd go back and fix bass and guitar. Then I'd go back and double the guitar part.

**What is your approach to writing?**

I always start with the music and go with the lyric later. I get a feel for the music first, and let everything else rise from that. When Layne writes, he puts down lyrics first and then I'll give him music that I'm stumped with or that I can't work with. It works out great as a team. Layne and I are still the primary songwriters.

**Do any songs predate this group?**

We've been together for 3 ½ years. The album was written in the last two years. Fully half the songs were written within six months of recording. We always played original music, but we did a lot of growing, musically, so we ended up canning our earlier songs.

**What makes you different as a guitar player?**

I don't know, because I don't know anybody in commercial rock bands. I don't go out of my way to find out what other people are doing. I'm a fairly lazy person, as far as technique. For me, guitar is not much more than feel. I spend a lot of time digging around for stuff. I get what I get through digging with my guitar. I think people are too into following formulas and keeping up with how many notes the next guy is playing in his solo. I've been given a great opportunity, and I worked hard to get it, but not necessarily because I'm more talented or more proficient on my instrument. It's because we write for ourselves and stick together on that point. Nothing comes close to blocking that process. I don't see that changing. It's what makes us stand out, and it's what makes all good bands stand out.

> We all clicked. Right from the beginning we were repeating each other's jokes and laughing a lot. That's more important than playing great.

**When did you start playing guitar?**

I was 17. My cousin, Kyle, bought a little Mustang copy and a stereo at a swap shop for $5. There was a guitar input on the back of this 8-track stereo. When you cranked it up loud, it got great distortion. It was so cool that after I borrowed it, I never gave it back. Kyle bugged me for years. The guitar only had two strings. It was horrible. For years before that, all I did was listen to the radio and record songs I liked onto 8-track. I was always amazed that this little box of wood and metal could transmit such feeling. I was recording Ted Nugent, Sabbath, Boston, Van Halen, Ozzy, Pink Floyd, AC/DC, Kiss.

**Did you ever get more strings?**

I played with two strings for four months, just sitting in my room playing. My grandmother and my mom thought I was freaking out and being weird, which I was. My mom figured out that I wasn't going to quit, so she got the guitar fixed up. They fixed the action, put tuning pegs on it and six strings. That was my first playable guitar. After a while, I bought myself a Korean-made Strat copy and started playing some AC/DC songs off the 8-tracks. My grandmother had an old turntable that I'd pull out of the closet when I could afford to go buy an album.

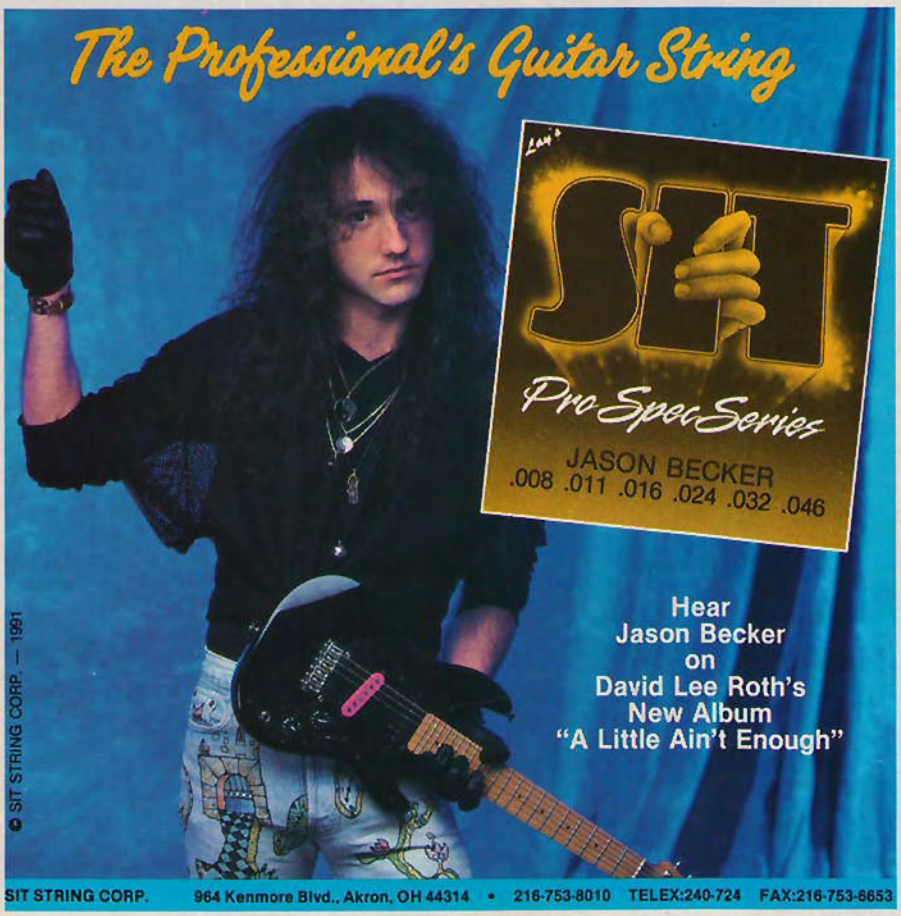
**What equipment are you using now?**

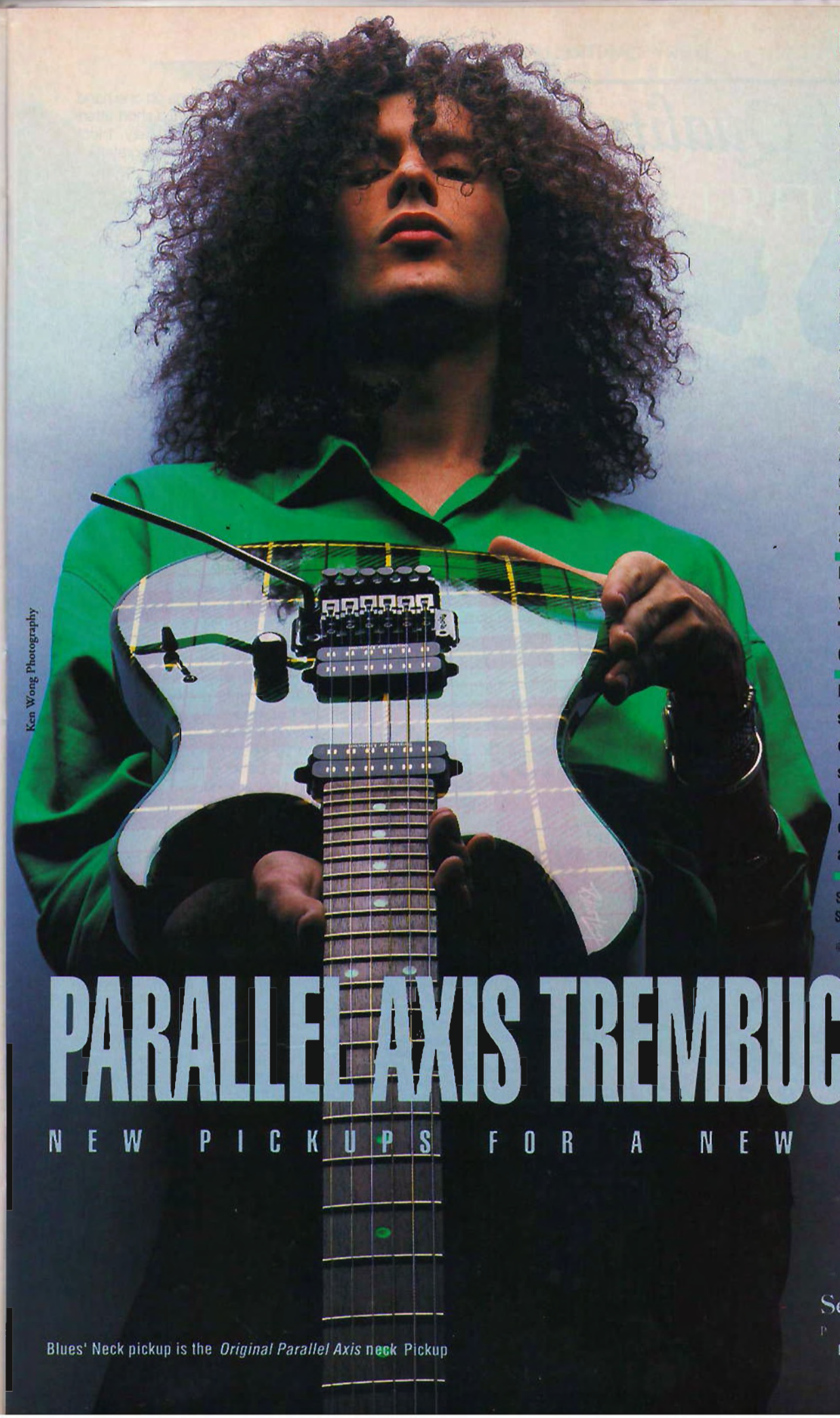
I have a Bogner preamp called the Fish. I have a VHT power amp. I use an Eventide Harmonizer. I use a Lexicon Digital Reverb. I'm running four 4x12 Marshall cabinets. I had a wireless system that didn't work, so I went back to cords. I use a stock Crybaby by Dunlop. For guitars, I use two G&L Strats. I have a Tele that a friend built for me. I have a Boogie Body Strat build from a body that I made in high school and an old neck. I just got a Gibson Les Paul, which I'm psyched about. Acoustically I have an Ovation.

**What do you use the different guitars for?**

Sometimes it's a different tuning. Sometimes I'll need a fatter or mushier tone. Sometimes I want a harder, sharper tone. They all have the same Jeff Beck Seymour Duncan pickups in the rear position. Besides the Les Paul, only the Boogie Body has a neck pickup. That's an Evans. The different sounds come more from the different woods. I've had this same equipment pretty much since I started playing.

**Did you have formal training?**





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You could count my lessons on one hand. I think that's because I have a short attention span and I'm basically lazy. I kick myself for it in one way and I'm grateful in another. It might have made me more sterile. What I do is very natural and loose. Sloppy maybe, but it's chock-full of feeling. That's what I'm really proud of.

**What's some advice for a budding guitar player?**

Don't listen to what people tell you to learn. Play in a way that puts your soul to rest

**Do you practice?**

**What I do is very natural and loose. Sloppy maybe, but it's chock-full of feeling. That's what I'm really proud of.**

Well, I dick around on the guitar a lot. Unfortunately, on the tour I don't play as much as when I'm home. I'm so burnt, and there's so many things on tour, between shows. We play a little at soundcheck, but playing the same thing over and over gets pretty stale. We're burnt on this album. It's great, but we've been playing it every night for a year, so it's hard to keep the feeling in it. We don't have a backlog of albums that lets us switch sets around. We are playing a few new songs. We play at least one new song a night. If we feel a little wacky, we might play two new ones.

**Your new music comes from a new set of experiences on the road. How is that changing the music?**

It's making it more aggressive, sick and twisted. It's more melodic at the same time. It's taken us by surprise. We didn't know where it was going to go. It's gotten way more intense. We're so jazzed about it. I'm almost positive that people who liked our first album are going to groove on this next one. It's way more over the top and raw. It has even more emotion than the last one. All the experiences make us more frustrated. Doing what we do on tour is great, but what people lose track of is that it's the same life in a different arena. You run into the same triumphs and failures. It's maybe just a little more escalated because you're taking in more humanity and more problems–especially because we're not used to that. It makes it more foreign for us, and that gives us heightened feelings that add fuel to our fires.

**What was your best night on tour?**

One of my favorite shows was in Pittsburgh, on the Clash of the Titans tour.

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The whole audience was up, from the front to the back, from the beginning to the end. They were singing stuff and yelling out. It was intense–something I'll always remember. The Clash of the Titans was our biggest challenge. The crowds were very aggressive and hard. We weren't sure if we'd go over. A lot of the people were really into the music–some weren't–but the music worked. We didn't get booed off the stage.

**What did you learn from touring with the guys from Megadeth and Slayer?**

The greatest thing was watching these guys, who've been around for years at the top of their genre. We've become friends with all the guys we toured with. It's not been a mentor or teacher/student thing, but I picked up little things by watching and listening: things like using your time wisely at soundcheck; or how to control a stage, live; how not to let dead space in a set kill you. We saw how to pace a set, how to talk to a crowd to keep it involved. It's not necessarily something you repeat from a Megadeth show. It's just learning how to keep things moving. We saw how, even with a great first half of a set, if the energy dies, you lose people.

**You've been playing the same songs for a year. Have you changed them at all?**

Not much. It's the same structure, but it's always a little different live. It's a little looser. We have a little more fun with it.

**Are you going back to London Bridge for your next album?**

Not for the next album. It's a great studio, but we want to be away from home. We want to be away from a city. We won't record in L.A. or New York City. Bearsville in New York is our first choice, but we're not sure about dates yet. It's that isolated environment that we're looking for.

**You'll use Dave Jerden again?**

I'm pretty sure. We'd like him to do it and we're talking. He was totally easy to work with. It was way less painful than I thought it would be. I had this vision of this guy coming in and chopping up my songs, but Dave is a cool dude. He creates a calm environment. He got involved because he thought we were very close to what we wanted to do. He just opened us up to being more ourselves. That's his specialty. That's why he's one of the best producers around.

**How'd he work with your guitar?**

Pretty basic. We got a decent sound. I used a Marshall Combo with 1x12 in it and miked it up to a 4x12 speaker and dialed the tone in. We modified it by Bogner. It has the old Marshall tone, but it's a little more overdriven. I'd record one track hard right and one hard left. Sometimes I'd fatten it up with a middle track, maybe with a Les Paul. It's mostly two tracks, sometimes a third, and then the solo.

**No trouble doubling, then?**

Not at all. I'm used to playing with myself. It's easy to pick up things just by listening. I doubled better players for years, so it's not hard to pick up my own slop.

**What was the hardest song to record?**

"Confusion" was a bitch. Everything else went really well. They took two or three takes. But "Confusion" was pretty confused. That took half a dozen takes. We'd try it and give up. We'd record another song and try again the next day. Again, it didn't work, so we'd record another song and come back the next day. This went on all the way till the end. Finally, we cut it, and it was perfect. We always knew it would work, but we just had trouble getting all the gears in sync. It just shows that you can't dictate when it's best to record anything.

**There's 12 songs on the album. How many did you record?**

13. The other song is on the *We Die Young* Ep that came out before the album. The next album will be about 12 or 13 songs. We aren't going for an extravaganza that will tire the fans out. It would tire me out, too, just listening to it. I write from a fan's view. I write songs that I want to hear, not as a musician, but as a music lover. Sometimes that coincides with what other people like.


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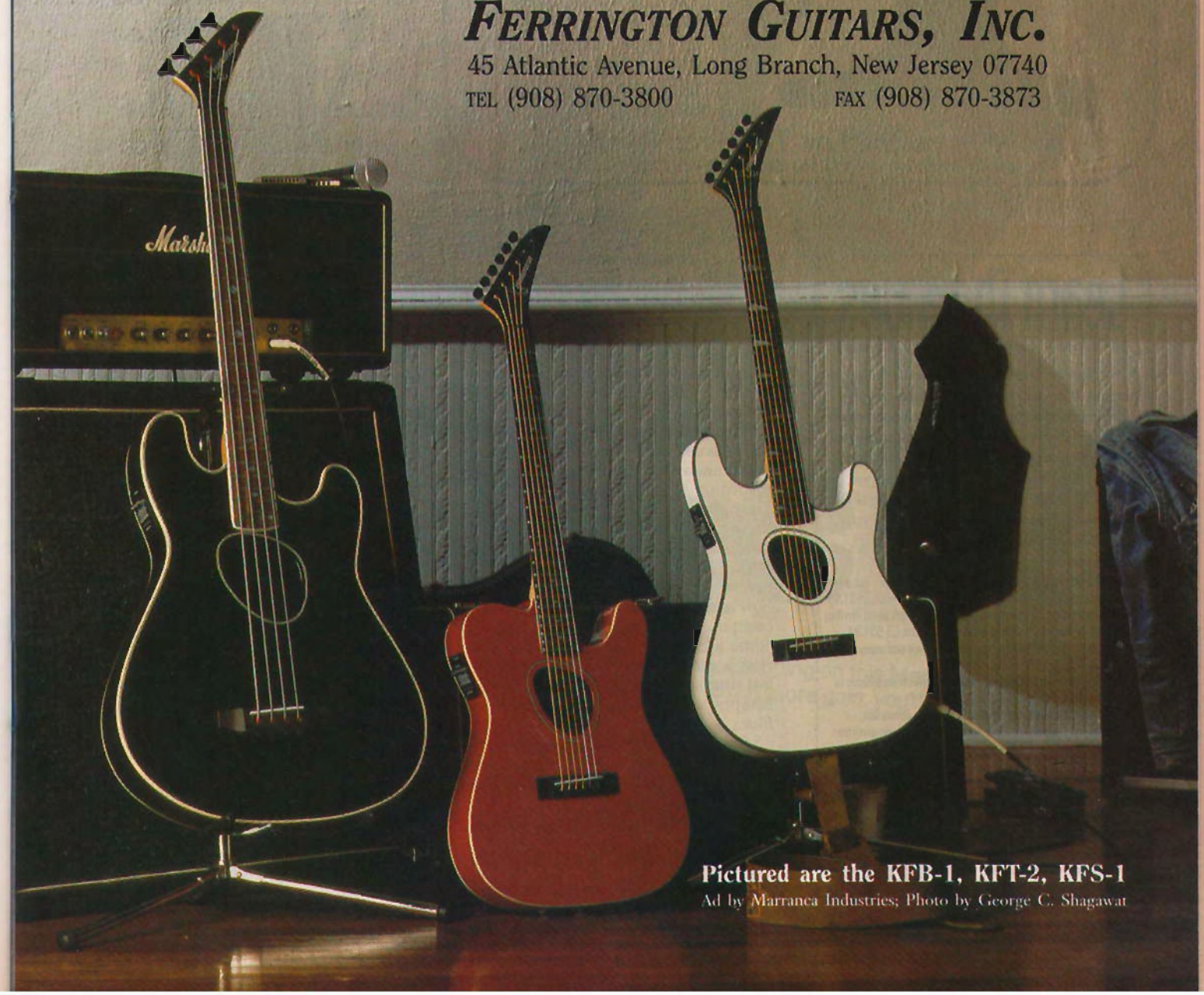


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**Did you plan your solos?**

I had basic ideas, but some of them, like "Confusion," "Love Hate Love," and "Man in the Box," were pretty spontaneous. Dave would roll the tape and I'd play along just to get comfortable. Then, when I was ready, we'd record. Sometimes Dave would record without telling me. I'd get pissed off, because he loved those solos and I didn't. I had to listen to what Dave thought and the other guys, Layne, Mike and Sean. It moved them, so I left a couple of those. There's a couple of good ones. The solo on "Man in the Box" is great. The one in "Love Hate Love" is great. "Sea of Sorrow" is a pretty happening solo. I really like the percussive stuff at the end.

**How do you approach a solo?**

**I'm trying to match the voice of the solo with the chorus of the song. I write lyrics to fit the music and it's the same with a solo.**

I'm just going for a feel. I can't tell you what I'm playing. I don't know an F minor from a G. I just dick around for a feel until it's sounding good, then I let it rip. I've done it at the demo stage, but lately I've been keeping away from that. I'm getting into that spontaneous feel, where a mistake can be right. Sometimes I'll get out and play a new song live, with no idea how I'll play the solo. That can be really cool. From then on, I'll have something to go on for the next time. But I stick pretty much to the song structure. You can tell from the album that I don't play a lot of long, drawn-out solos. I stick pretty much to the point. I try to make it sing, rather than 32nd-note it. I'm trying to match the voice of the solo with the chorus of the song. I write lyrics to fit the music and it's the same with a solo.

**Touring with Van Halen must be different from the Titans.**

It's not such a brutal schedule. On the Titans tour, we ended up playing six and seven nights a week. Van Halen is three to four nights a week. We had time for a few club dates on our own. Right now, we're geared back to relax and write more. We're winding down mentally, to get prepared for recording. I have my pool cue for company, but mostly I rely on my fishing pole and tackle box. There's a great bass pond across the street from the venue.


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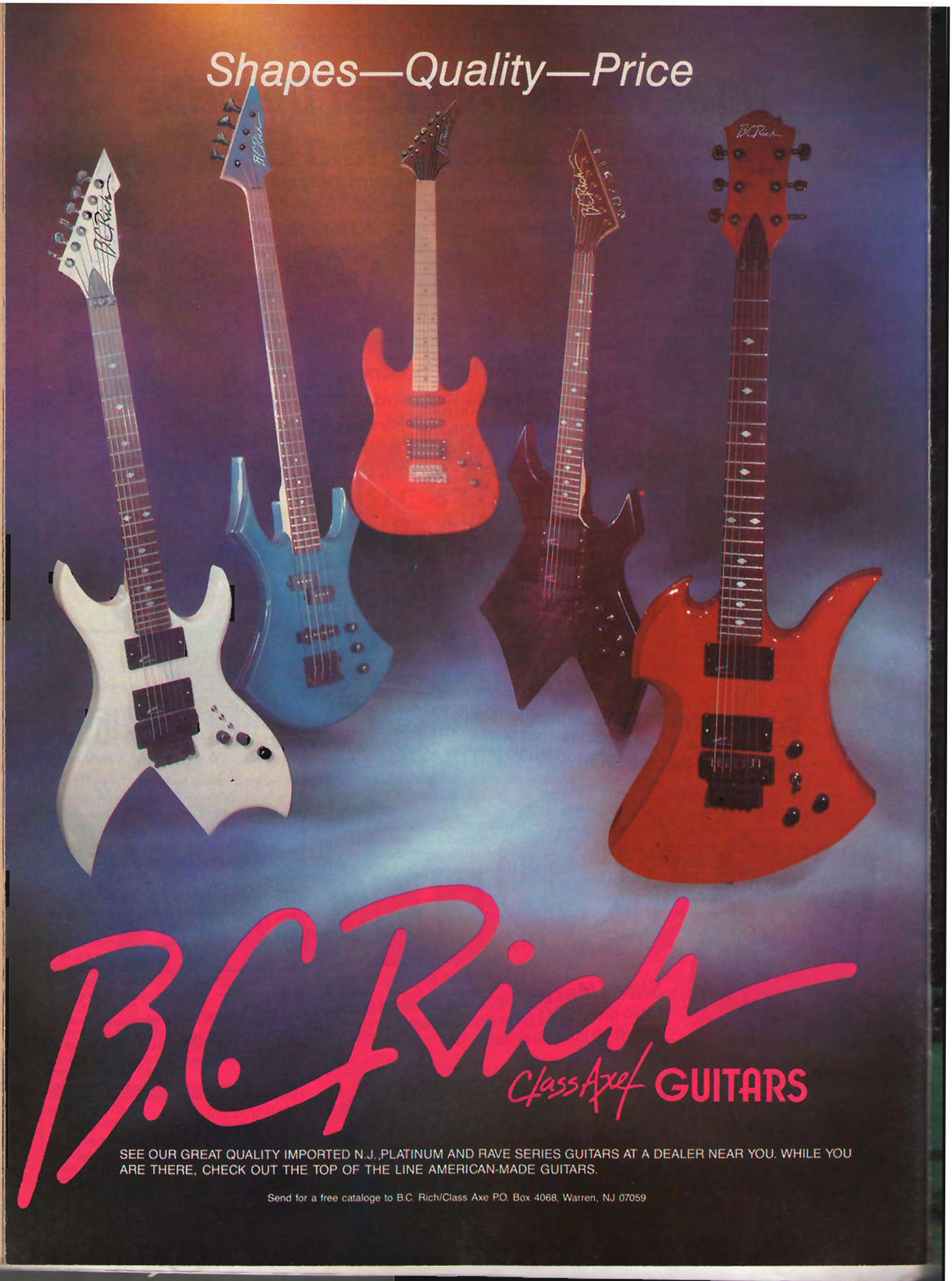
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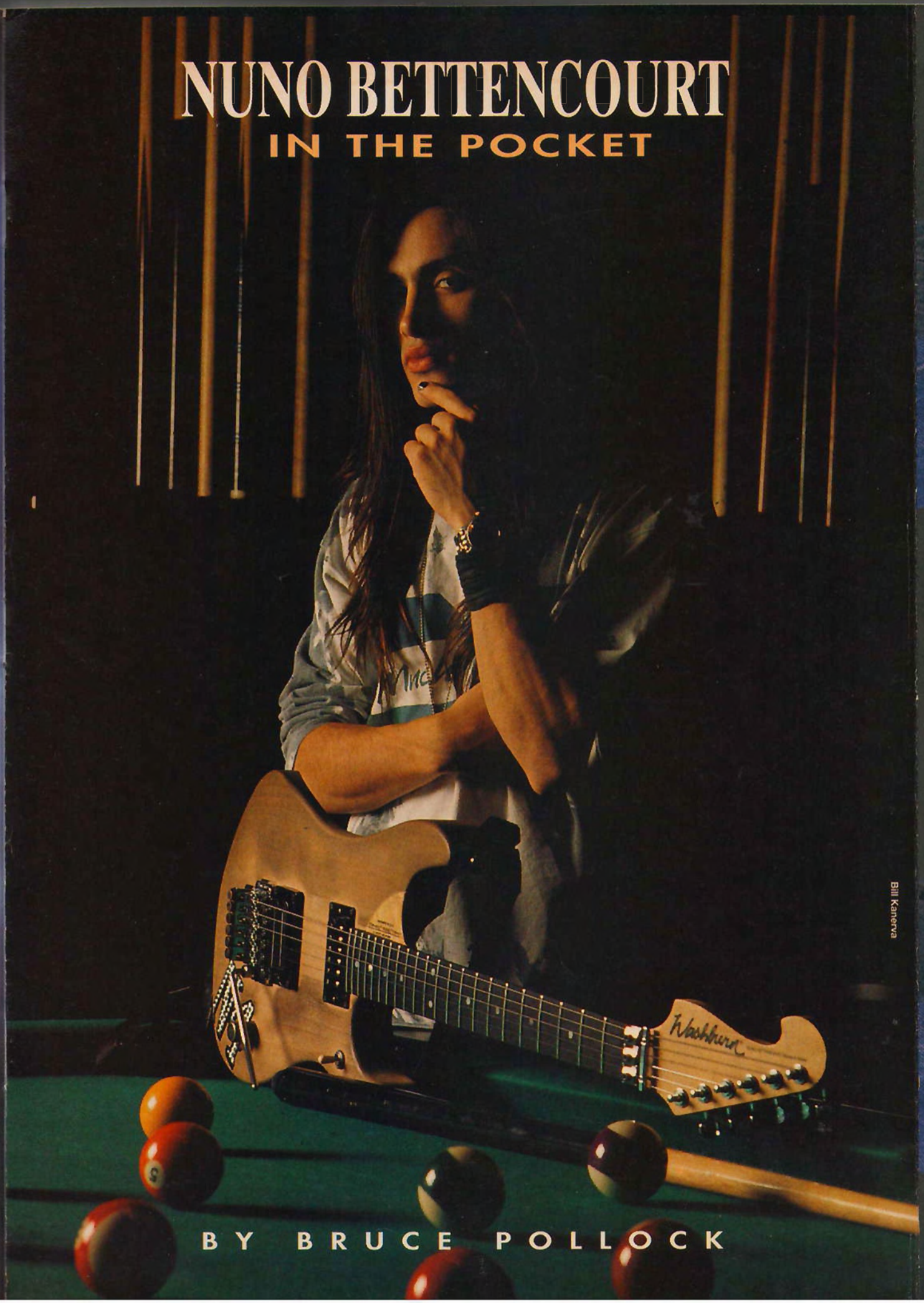
# NUNO BETTENCOURT
## IN THE POCKET




Bill Kaneva

BY BRUCE POLLOCK

## NUNO BETTENCOURT

**Shades of irrestistible Vai of a year ago, and immovable Satriani of three, Nuno Bettencourt took every category he and his band, Extreme, were entered in, in this year's Readers Choice Awards, sweeping to impressive victories in Top of the Rock, Songwriter of the Year, Guitar Album of the Year, and Solo of the Year ("Flight of the Wounded Bumble Bee"). Supremely cognizant of the fact that his year of triumph, which included two top ten singles and a mega-platinum album, nearly went down the tubes before *Pornograffiti* sold fifty thou, Nuno accepted his achievements with the essence of modesty, exhibiting a clear-eyed understanding of the vagaries of fame, and the kind of steady grip on reality only a tenth child in the family could have. Which doesn't mean he's not proud of what Extreme has accomplished so far—or that he isn't gnawing at the bit to move past it into the future.**

**Having dealt with Nuno extensively through his career year on his playing, we now turn to his feelings on songwriting, a craft and an art that is second nature to some and a second thought to others, especially hot rock guitarists at the peak of their roll.**

**When you and Gary Cherone first started writing together, did you play each other things you had already written before, or just immediately start working on new songs?**
Before we met each other, we hadn't really written. I was starting to lay everything down on 4-track, with a drum machine, and pretty much have the song arranged, and Gary would just come in and I'd have a melody for him, and he would instantly take it in the other room and write something to it. The process was pretty quick. It was very good writing chemistry. Gary had a lot of subjects he wanted to write about. I was more or less concerned with the music right away. The good thing about us writing together was, whenever I had the mood of the song, whether it was happy or sad, musically, he'd always match the mood with lyrics. He never just had a subject and threw words in. He would get inspired by the music.

**The second album seems so much more unified, thematically, than the first.**
Yeah, the first album was pretty much just random songs that we had, and going through our backlog of material and putting in songs here and there. On the second, we were more focused on one idea, and one mood, one feeling.

**Now that you've had two hit songs, how do you think that's going to affect your future songwriting?**
To be honest with you, you can't think about it, because they were the same songs a year ago, except they weren't certified as hits in the sense of where *Billboard* says it is. Let me tell you, if "More Than Words" didn't go to number one, then nobody would have been asking me in an interview how I came up with that song. I wrote it two years ago, but nobody seemed to care about it then. So we're not gonna change our writing or our thoughts because of that.

**Are you worried about keeping your audience, now that you know you have one?**
What that does is pump me up a hundred times more, because I'm not *afraid* what I'm writing is gonna be heard; I'm excited that it's gonna be heard. I was worried about the record not being heard, and people not hearing what we've created. The fame that I want is to be known for what we do, because I'm proud of it. Everything else that comes along is great, having a decent place to live, and some money, but the priority is having that audience to play for, and to appreciate what you do.

Lynn McAfee

**Sometimes, once a band gets successful, all they can write about is what it's like to be a band on the road, because that's all they know.**
Well, the best thing is to be honest and talk about what you know, because then you'll come across as being real. Things do change a little bit. With a little bit of success now, our stomachs are a little fuller, which means we're probably a little happier at times, but we're still just as miserable. My misery will always be there, and so there will always be angry songs, and depressing songs, and darker songs. Nobody has to worry about us being too happy, believe me.

**Where do most of your new songs come from?**
They come from everywhere: bathroom, hotel room, bus, soundcheck. Every time I pick up my guitar or sit down at the piano, instead of just playing–which usually distracts me a lot–I always end up writing something. I'm spreading myself thinner and thinner as far as being a player, but I can't help myself; I just want to sit down and write something.

**That's a problem that goes as far back, at least, as Eddie Van Halen: He starts writing great songs, and then people complain that he doesn't play as many solos, or he doesn't care as much about being a soloist.**
Yeah, I'm definitely learning from that. I'm probably one of those people who wished, throughout the years, that certain guitar players played more here or there. I always have that in my mind. Now I'm trying to separate things according to my time factor; I'm gonna have a certain amount of

Washburn

Bill Kanerva

time when the songs are done, leave all my solo spots open, and then just go off and really work on guitar.

**Do you have any favorite song or performance on record?**

Everything has its place, but it seems I like the stuff that you can feel the most power from without the power, like "Song for Love" and "More Than Words." When you create something that doesn't have to be so energetic, physically, and still get that power, that, to me, is the hardest thing to do, and gives me my proudest moments.

**What about the hard rock cliché that heavy songs are the only things that go over live?**

I happen to disagree with that. I think the power is in the song; it's not in how loud it is, or what instruments are being played during it. The song that proved that the most for us live is "Song for Love." Most groups would want to end their show with a screaming big performance song. We end the encore set with "Song for Love." It puts such a period on the whole show–it's probably one of the most powerful songs I've ever felt, performing live, and we don't even really perform physically. It's just the mood of that song that's devastating to me.

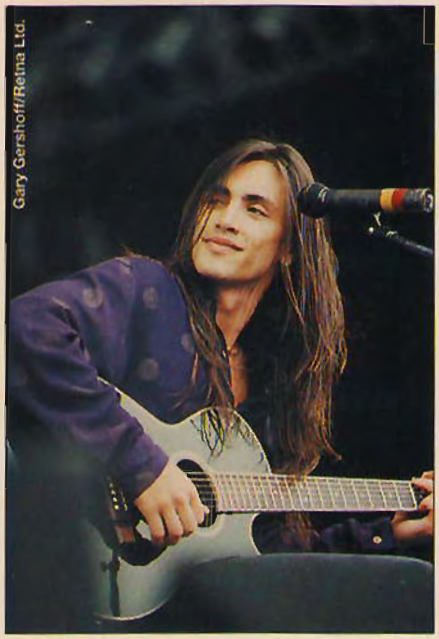
**Do you and Gary ever talk about specific songs before you write and then try to write something to order?**

We talk about moods, atmospheres. We'll say, 'Gee, I'd really love to write something Sinatra-ish,' and go for something like that, or something funky, really Prince-ish. It never seems to wind up near that, but that's where it starts from. Then it becomes your own. It's easy for me to get influenced by something. I mean, I can be in a car and turn on the dance station and hear this certain groove, and I'll want to run right back in and write a song to that groove. That's what I usually get inspired a lot by, not so much melodies, but the basic grooves underneath them. You could walk into your brother's room; he has MTV on. You're not listening, but your mind is listening. You walk out. The next day, you're probably humming a variation of whatever you heard. You don't even know what it is, but you could be using that. That's how music is, and that's how it should be. You're not gonna try to recreate music; you're gonna take it in from all different sides. Everybody says, "You're a genius for writing that," but to be honest with you, you had to have heard it somewhere. You had to have felt it somewhere, unless you're actually sitting at the instrument searching for it.

**When you first started writing, did you get feedback from the audiences at the bars you were playing about what kind of songs worked better than others?**

Oh, definitely. I mean, there's a lot of songs that we wrote that we love to play, rehearse, and record, but they just never felt right live. We never really let the crowd tell us, but we kind of felt it after a few times playing it–we do get a lot of input from the audience about certain songs. You hear isolated comments. You hear things like, "You suck," after it

**Every time I pick up my guitar, I always end up writing something. I'm spreading myself thinner and thinner as a player, but I can't help myself.**


Gary Gershoff/Retna Ltd.

(laughter). We definitely have a lot of friends and a lot of fans who are always willing to comment on what we're doing. But nothing ever really affected me. I think we were always pigheaded–and me in general–about what we did. I always had this theory that if somebody ever mentioned something about a song, or commented on the band, I would always answer by saying, "I can't respect somebody whose only contribution to music is their opinion." It's very easy to talk about something, but when you're on the inside, creating it, and it's yours, there are no rules.

**How about the Bon Jovi rule that you have to hear it on an acoustic guitar to guarantee that it's a good song?**

That's nice if you want to write campfire rock. I mean, try to play "Kashmir" on an acoustic. You can't play that on an acoustic. Then try to tell me that that ain't a classic because you can't play it on an acoustic. There's atmosphere, there's violins, there's things that bring the drama out that an acoustic can't give you.

**What is the extent of your involvement in the lyrics?**

There's two ways to look at lyrics. When you're writing on paper, things work in certain ways. When you're singing them to the melodies, certain words and certain vowels sound nicer than other ones, and you try to find the best of both worlds. You try not to sacrifice the meaning of a sentence because it sounds better to sing a different word, or a different vowel. It's really strange, but some words are kind of ugly, and they don't flow. Although Gary is writing the majority of the lyrics, I get involved in the phrasing, and the sounds of the sentences, and how they work with the melody, to make them work better. Songs tend to sound very long without lyrics. And once you put them on, it goes by so fast you might need an extended verse, or it might be too wordy and we might have to cut a verse.

**You guys went right into the studio as soon as you started writing.**

The only way you can really look at a song with perspective is by listening to it. When you're performing, and you're trying to listen to yourself as well as trying to know if the arrangment's right, you're doing two different things. So what you need to do is at least demo it, even in the worst way, like 4-track or 8-track–not to make it so produced, but just to get the arrangement, to make sure there's no fat on it, and you're not jerking off on it, just trying to please yourself. You have to make the song happen for the song.

**Were arrangements something you also had an immediate sense of?**

Instantly. We never, ever, talk about arranging. We've never had problems with it. You don't have to get hit by a car to know it hurts. You've grown up listening to the radio, you've grown up listening to so many bands, you know what works, you know what doesn't work. You know what's excess and what isn't.

**Having sold so many records, do you ever think that you've become a part of the whole mythology of teenage life now?**

All the things that've been happening are great. But there's no better feeling, and nothing that gives you a hard-on more, than *knowing* that during the summer, a group of guys and girls are cruisin' in a car somewhere, or on a beach, or at a party with their friends, cranking your record, like I used to do, and still do, to other records. There's nothing better than that, 'cause that's what it's all about; that is the essence of rock 'n' roll.

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# DAVE MUSTAINE MEGADETH

BY JOHN STIX

## A Founding Forefather of THRASH

Ron Akiyama

*Honesty, finely focused and intense, is the best way to describe Dave Mustaine's vision of a band called Megadeth. Mustaine holds nothing back with his opinions, and while his personal truth may anger some, he refuses to play it safe or nice when it comes to his music as well. He knows what he wants and what he can do, and impresses that ideal into the band. From skydiving to performing, his personal drive is relentless and consuming, fueling the fire that has made Megadeth one of the forefathers of contemporary heavy metal.*

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**Somebody wanting to be in a metal band today wouldn't necessarily go back to early Priest, Black Sabbath, or Deep Purple. They would more likely start with Metallica, Anthrax, or Megadeth.**

I think you're right. My influences were Michael Schenker and, believe it or not, Pat Travers. Maybe that's why I play so funky. I was really into Rush, too, before Alex Lifeson went to the moon. Zeppelin was also one of my mentors, as were Kiss, Montrose, Ted Nugent–all the greats of the late '70s. I really dug Budgie, which nobody knew about, until Metallica started playing them. I was into Iron Maiden, Saxon and AC/DC before I met Lars, and then I got into Motorhead and Diamondhead, and that's basically where the whole riff-oriented approach came in. I was way into Angus' playing, because I thought he had a lot of balls. It's good to see he's still alive.

**Have you noticed that bands are no longer starting with Hendrix and Page, though they're still influences. They're starting with people who came after Van Halen?**

Yeah, they're taking a shortcut. It's like football. You see how instrumental Joe Namath was, and people like him at that time. But now everybody's thinking Joe Montana. But Montana was a pupil of the greats before him. Everything is derivative of the past, and it just gets better. I can say that Jimmy Page was obviously very influential in my songwriting. People can say I'm a sloppy, soulful guitar player, but I'm a sloppy, soulful guitar player because Jimmy Page is like that, and I dug him and the way he plays. It's like, Marty's Uli Roth, and I'm Jimmy, and that's it. I know how to get down. I don't do it that great, but I can keep up with the best of them. Face it, I'm illiterate when it comes down to sheet music and technology in the studio. I'm inadequate at achieving things by myself. I know how to push a fader up or down, but if it wasn't for the English language, and the fact that I have a good rapport with the people that I work with, I'd be helpless in the studio. It's indicative that if you are honest, and can communicate well with others, and know what you want, and you don't sell out or bend over, you can get anything you want. I came from a broken home, my mom was a cleaning woman. My main thing right now is not save the world or anything like that, but just to let people kind of know that, hey, I did it for myself, and you can do it.

**To somebody who's into Megadeth, would you say don't study me, study my influences?**

By learning how I play, you're inevitably getting subliminally force-fed that stuff. I appreciate Eric Clapton, but there are blues greats way before him who did it for all of us: Albert King, B.B. King. As funky as this is going to sound, I was way into Motown when I was growing up. That had a deep effect on me, the melody, and the soul, the funk. By no means are we going to say that we're into funk now, since Faith No More's milking that cliche, but I think it's evident that there's a lot of soul in what we write.

**What's the difference between Megadeth and the bands you're always lumped in with, like Testament, Death Angel, or Anthrax?**

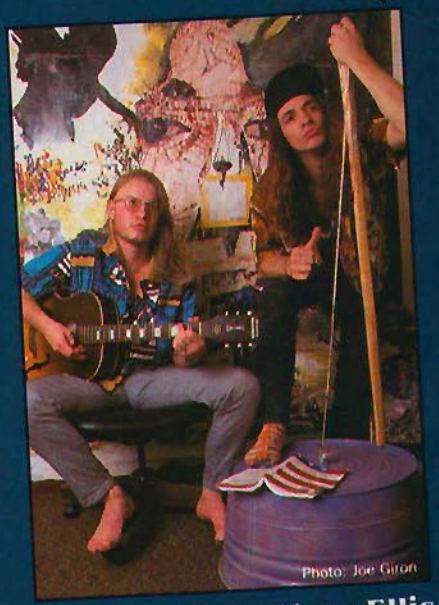
I think the difference between us and them is that we're a little bit more socially aware, and that we do progressions and riffs but we're not just doing buzzsaw kind of crap. Slayer, for example, is black metal. Their whole vibe is around satanic stuff. They can't do a song like "In My Darkest Hour." They can't do "No More Mr. Nice Guy." They can't do "Hangar 18." Testament is just like Metallica, and Metallica is my schizophrenic other side. Anthrax was nothing before I went out with Metallica and saw them. We moved to New York and lived above them at this rehearsal room. I went down there and said, "Your singer sucks, that guitar player stinks, and you should get rid of the drummer." We were drinking Mickey's Bigmouth's and eating bologna sandwiches for weeks with those guys, and the next thing you know, I see them in L.A., and Neil Turbins, the singer, is history, they got rid of a guitar player, and they got a new drummer. They got Joey singing and Scott Ian and Dan Spitz playing guitar, and now everybody likes them, which is cool. But you know what? They were majorly influenced by Metallica also. And then you have Exodus, which is a great band, and there you have it. Those are the founding forefathers of metal: Metallica, Megadeth, Slayer, and Exodus.

**You've got a good ear for lead guitarists. What did Chris Poland, Jeff Young and Marty Friedman bring to the band?**

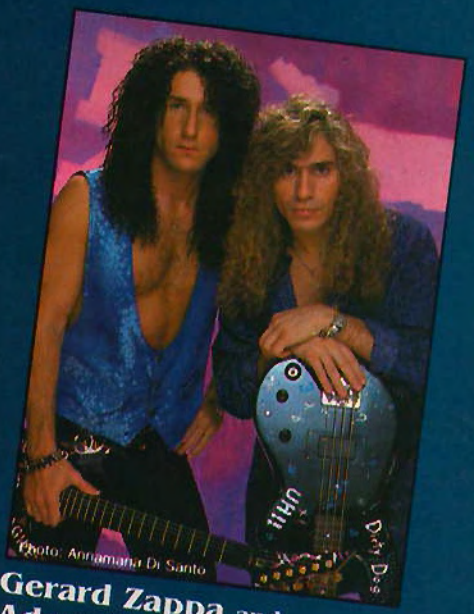
Chris brought a jazz influence that I liked. He was definitely a good player. I actually asked him to be my teacher and he thought I was kidding around. I was serious. He knew that I was rated over him in Europe, as one of the best guitar players in Europe, and he thought that I was being facetious. I told him, "Screw your band, why don't you just play with us?" And he did, and came and went, and really affected my life, as far as personality and some of the things that we did outside of being musicians. As far as writing, it worked out really well. I learned a lot about playing guitar from him. He learned a lot from me about playing rhythm. I think the best solo he's ever done is in "Good Morning/Black Friday."

# Young II Guns

**Gary Hoey**



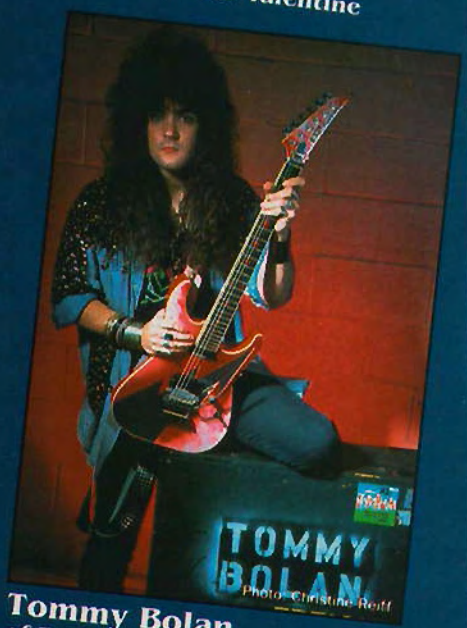

**John Axtel & Atom Ellis**
of Psychefunkapus




**Gerard Zappa** and
**Adam Holland** of Valentine

**Tristan**

**Matt Prudoehl**




**Tommy Bolan**
of Freight Train Jane

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**What did Jeff Young bring to the mix?**
It's kind of hard to say, because Jeff had so much potential, yet he wasn't very focused. I still think he's a great guitar player. He says his motives were to be in the band to further his career. I don't know if that's true. He told me at the time that he liked playing with us. What he brought to the band was interest in exercising, as far as practicing and doing scales and more of the methodical technique. Chris brought a lot of the soul and feeling. Jeff brought a lot of the scales and mechanical parts of playing. I'm pretty sure he had some training.

**Did you know what you were looking for when Marty came in?**
We had auditioned people for so long that it got to the point where I was ready to retire. I have a career as a producer. I know how to get something out of somebody. I've got a good ear for capturing my performances and knowing if someone can do something better, or knowing what works. I was ready to forget playing and just produce. We tried and tried to find people, and Marty's CD had been sitting there the whole time and I saw a picture of him. Honestly, I love the little guy, but he looked like a poser to me, because his hair was two different colors. I was impressed by *Dragon's Kiss* then I had to sit back and get on my role as being a starving bandleader looking for the right guy and not just grasping at the first kid that came along that could shoot from the hip. So I let my management and the record company listen to it. They both said, 'Yeah, he seems like he's got the vibe.' And then we auditioned him. The audition for Megadeth is relatively simple, except the guitar approach was difficult, as far as a different technique per song. "Wake Up Dead" is one style of playing. There's a thing where you do a chord with the first and ring fingers on the A and D strings 7th fret, slide down on those fingers and then you hammer-on with the middle and pinky. That, for me, was like a spider technique that I'm not going to say I created, but I used it in Metallica, and Metallica used it, and now a lot of punks out there think that Metallica was the innovator of that chord, and it was me using it in the scene. I'm not trying to blow my own horn, but that was one of the things that I wanted to see if somebody could do. The way I approach playing rhythm is pretty in depth. I think the rhythm is much more important than the lead solo, because the melody of the song is played over the rhythm! The vocal is just a melody that embellishes the song. We do a lot of the bottom string heavier stuff. A lot of muting, a lot of choking, a lot of down-picking. The other song that we did in the audition was "In My Darkest Hour," which had an odd solo that Jeff had done. "Wake Up Dead" had some of Chris' good solos. "Hook and Mouth" was another one of Jeff's weird solos. That was the one that sounds like a Russian kind of scale, and that had some pretty odd pedaling in it, too. I mean the chunky mega-fourth on the E string, the bottom end, and there was down-picking, too. I think the last song that we did for the audition might have been "Peace Sells." To make a long story short, Marty had all four songs down, plus a few more, and we just kind of looked at him like, 'What's the big idea, guy? Are you trying to impress us?' Which he did. He was tattered, he had crap gear, his bluejeans were ripped up, and he had cheesy cheap hi-tops on, and he looked like he needed his hair cut. He looked like a typical starving Hollywood guitar student/guitar teacher. So we put him through the ringer, got rid of his crap, got him back in line with playing Jackson guitars. We made sure that he had money to move to a real apartment. Got him a car. Made him get his personal hygiene in touch with where he is right now. He got his hair all one color. And after a week, we said, 'Well, I've got some bad news for you, dude, you're in the band.' He kind of went, like, 'Really?' I know he was elated, but you know Marty. That's like spitting out words of joy.


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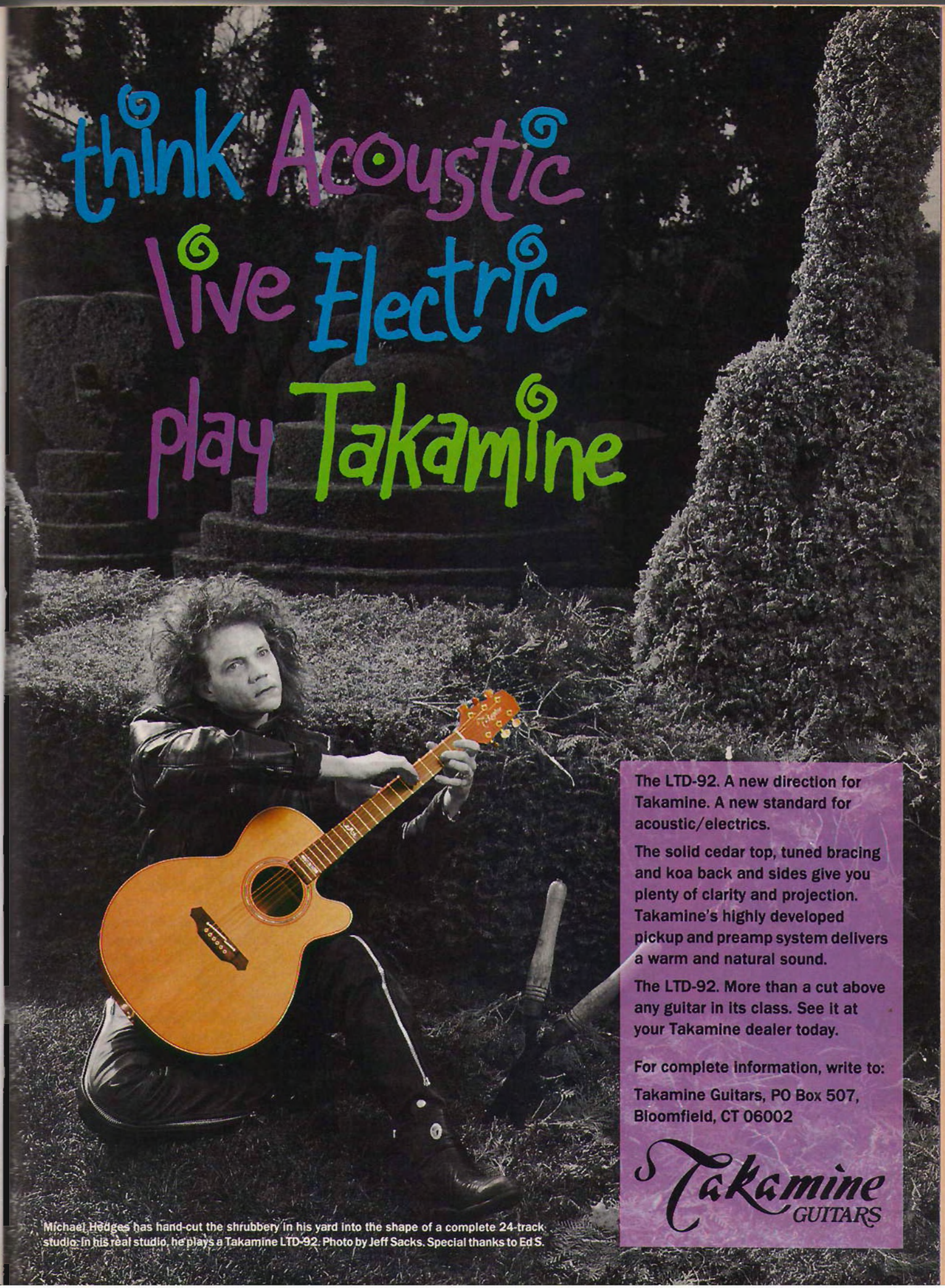
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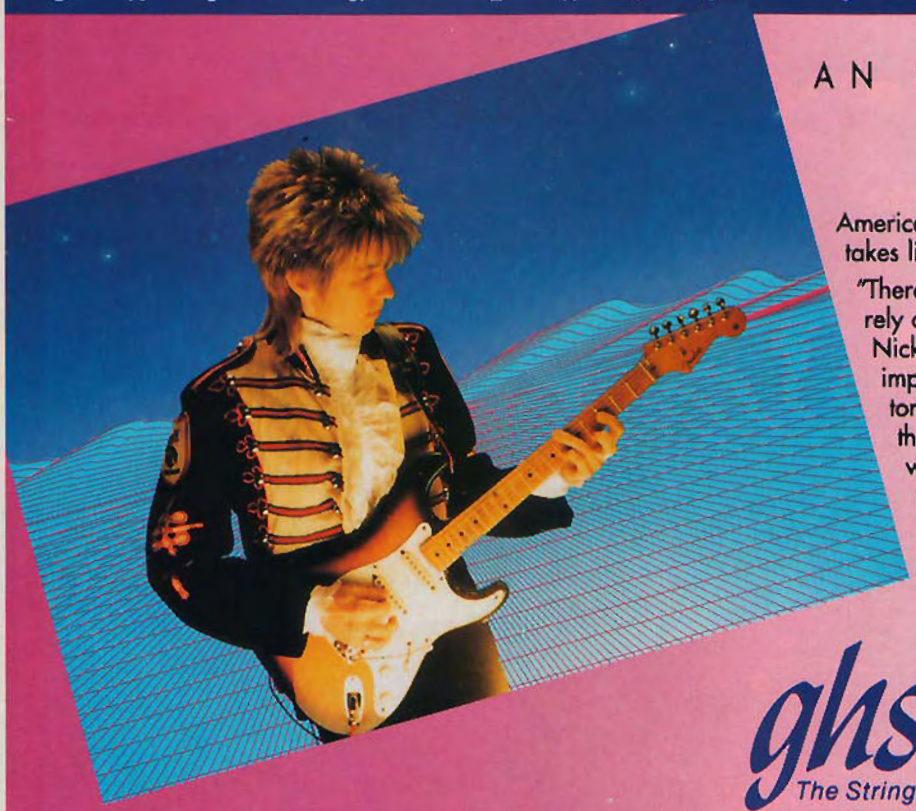
**How was working with Mike Clink on this record? On every other record you're co-producing with somebody.**
I can't take any of the credit for this record, 'cause Mike Clink is a genius, and no other man that I know of, or have met yet, would have been able to capture this band at this level. He had this wild animal, and instead of shooting it, he caged it. He didn't shoot down our dreams, tell us it had to be this way or this way. He was kind of like a Jesuit. He would say, 'What do you guys think about this or that?' Subliminally Mike would feed us certain ideas to get us to do things his way. That's his approach. I've got nothing but praise for him, and I've already asked him to do the next record. Then we used Max Norman, who has brilliant ears, to mix, and Mike is definitely the best man for the tracking. The combination is superior to just about anybody out there.

**You're a very precise rhythm player and you have a thing with time signatures and precision, yet you're not schooled in any way. How did you come to approach odd time signatures?**
I don't know. I've never tried to figure out what I do, because I think once I understand what I'm doing, then someone else is gonna figure it out, and they're gonna do it. Then I'm gonna be copying them doing me. What I did with Metallica was a little more straight-forward. What I do with Megadeth is a totally different thing. A lot of it has to do with what I listened to growing up. Much of it was more epic-oriented musical orchestrations. I'm not gonna say it's classically influenced, or any of that mumbo jumbo, because I really don't know where the hell it came from. All I know is that, for me, I see something and it comes out my fingertips. It's aggression that I feel. I get pissed off at a lot of people and the next thing you know it's the riff in "Holy War," "Hanger" or "Five Magics." A lot of the stuff that has been created with this band is directly proportionate to the aggravation that I have.

**Can you get off on sound? Does that also help you create?**
I can create riffs that I like as moody pieces on an acoustic guitar. "In My Darkest Hour" was created on an acoustic guitar. A lot of the times I pick up a guitar and it doesn't matter if I'm plugged in or not, 'cause sometimes there's not an amp handy. The majority of the riffs that I write I do in my head. I can hum guitar and figure it out with my eyes where the fingering goes. For "Hangar 18," the very end riff, I was watching this news thing, and there was some little blurb on there, some weird goofy thing, and I went "Wow, that's kind of cool." So I picked up my guitar and I tried to emulate it, and it came out totally different. "Looking Down the Cross," on our first album, has a part where I'm holding my first finger on the first string at one fret, and my fourth finger on the opposite side of the neck at the same fret, and then I'm hammering-on up at the 24th fret of the G string. So I'm plucking both E's and then hammering with my first finger on the G string at the second octave, and I slide down from the 7th fret to the 6th fret. That was my 'Captain Nemo.' I kept thinking of *Voyage to the Bottom of the Sea*, how the submarine sonar used to sound. I'm not gonna say Adrian Belew's an influence, but I guess what he can do with the guitar I kind of like doing my way. I like trying to make sounds that other people can't decipher unless you come out and say, 'I was trying to play submarine with my guitar there.'

**What does equipment mean to you?**
Sound is really important live. It's critical, because in order to re-enact the sound that you hear on a ghetto blaster or Walkman, you have to have this immense sound that's almost picture perfect. A lot of that has to do with your sound engineer. Our sound engineer, Dave Kehrer, is brilliant. He did Guns N' Roses and Great White and a couple of other big bands. I'm amazed at the way he's gotten us to come into synch when we go into the houses. We've done perfor-


G H S & E R I C J O H N S O N



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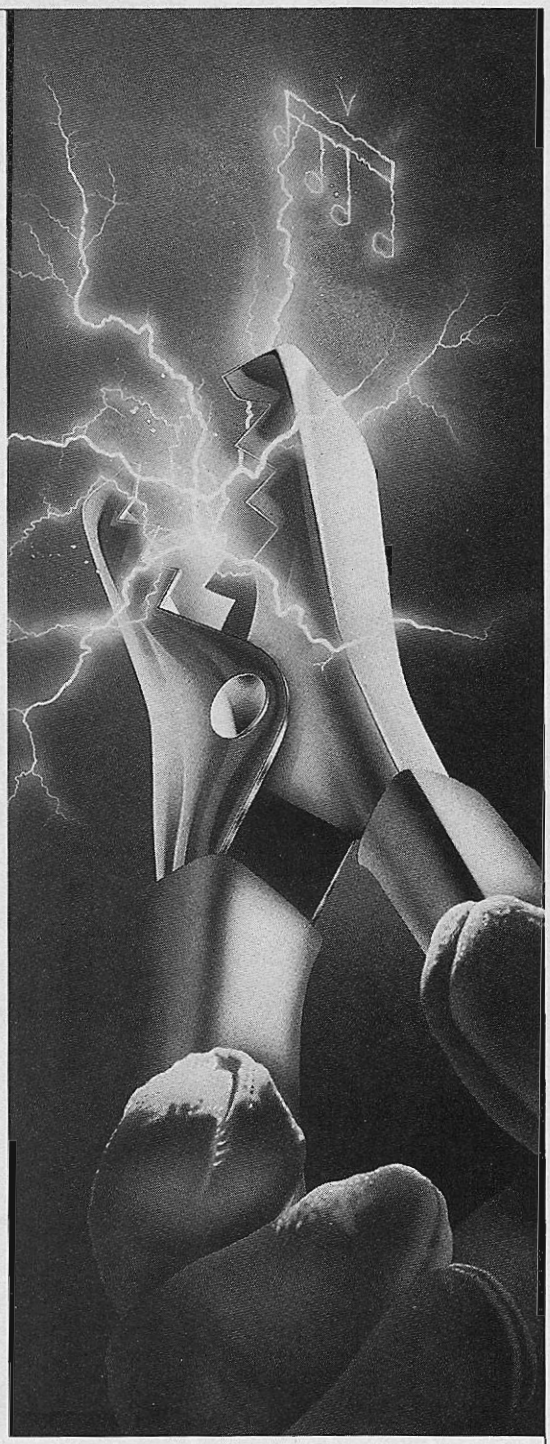

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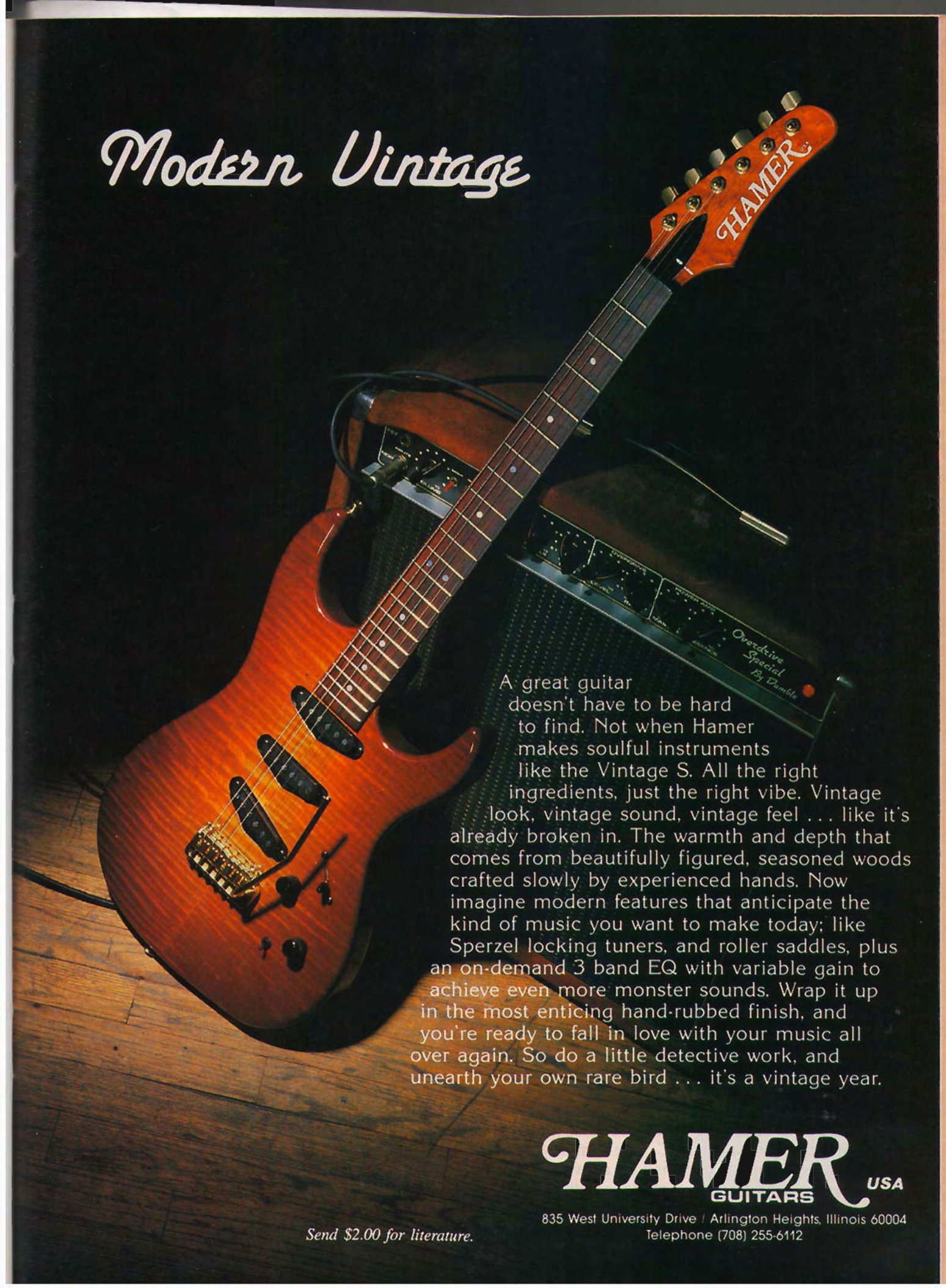
mances with some of the greats of thrash and sonically I think we're slaying everybody. Performance-wise, we may not be as good because we're four guys that really don't care about parading around onstage, or having upside-down crosses and all that kind of crap. We play music, we go in, we get the job done. We don't have 30 Marshall cabinets up onstage, we don't have exploding bombs of pyro and all that. I don't think that your ears can see that. They can definitely hear the concussion bombs, because that's all they hear for the next 30 seconds when they miss the beginning of the next song. My rig uses VHT power amps with Bogner preamps and Tubeworks effects. There's all kinds of things in there I don't even care to know about.

**I understand you and Marty record your rhythms in unison. It's interesting that you would choose to have another guitar player do the rhythms. I would have thought that you would either double it yourself or stack tracks going through a machine.**

No, that's not fair to the listeners. The integrity and the sincerity of Megadeth has always been first and foremost. A lot of the bands that play this same kind of scene (and have the same first letter in their name) do stuff in the studio where one guy plays all the rhythm and then live they go out there, and the guy that plays the lead on the album sucks at rhythm. Again, taking the Jesuit approach, giving someone the opportunity to think for themselves, and being their teacher, but letting them learn on their own incentive, makes them a better, well-rounded guitarist. Marty's turning me on to playing a little bit of lead, although I really don't dig his style for me.

**You've always worked with guitarists who are more technically proficient, yet you've always played some leads.**

Yeah. That may be construed by some people as being an ego thing. That is precisely why, on this record, I didn't play as much lead as I have in the past, because I didn't want people to think, 'Oh, well Marty Friedman's in the band, he's a guitar hero, and Dave's trying to prove that he's still a contender.' But I still write the music and I still go in there and say, 'This stays or that stays.' I'm not gonna act like I'm a totalitarian dictator. But I still know what fits the songs. A lot of times there's rhythms going on where, no offense to Marty, Jeff or Chris, they couldn't nail the rhythms, live or in the studio. Live is just as important to me, because with this kind of a band, the only income that you have is live performances, merchandising, and record sales. You don't get that much radio play or MTV. I think that has to do with the fact that maybe it's a little bit too high-energy for them, and they can't figure it out.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# ERIC CLAPTON

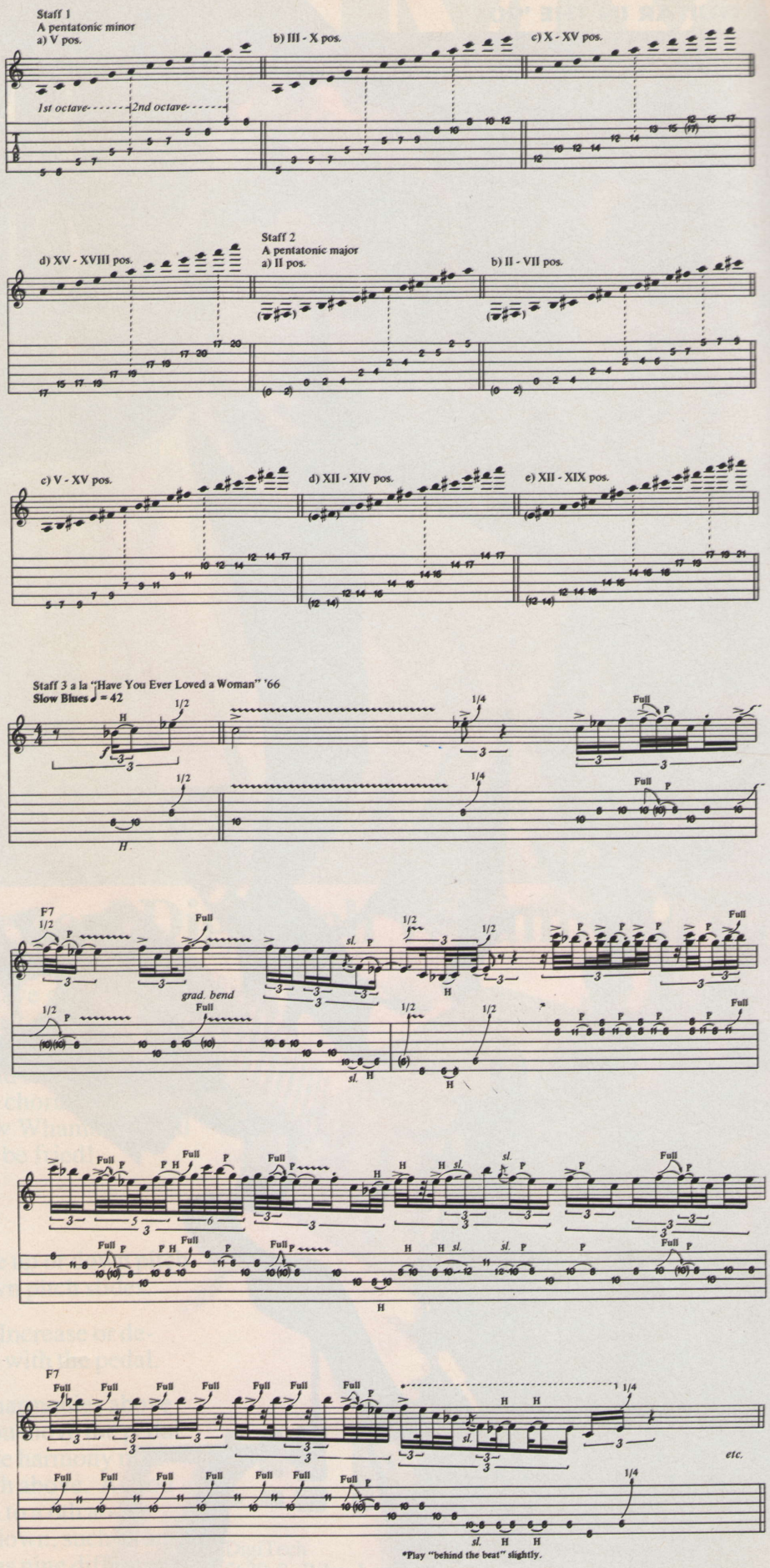
BY ANDY ALEDORT

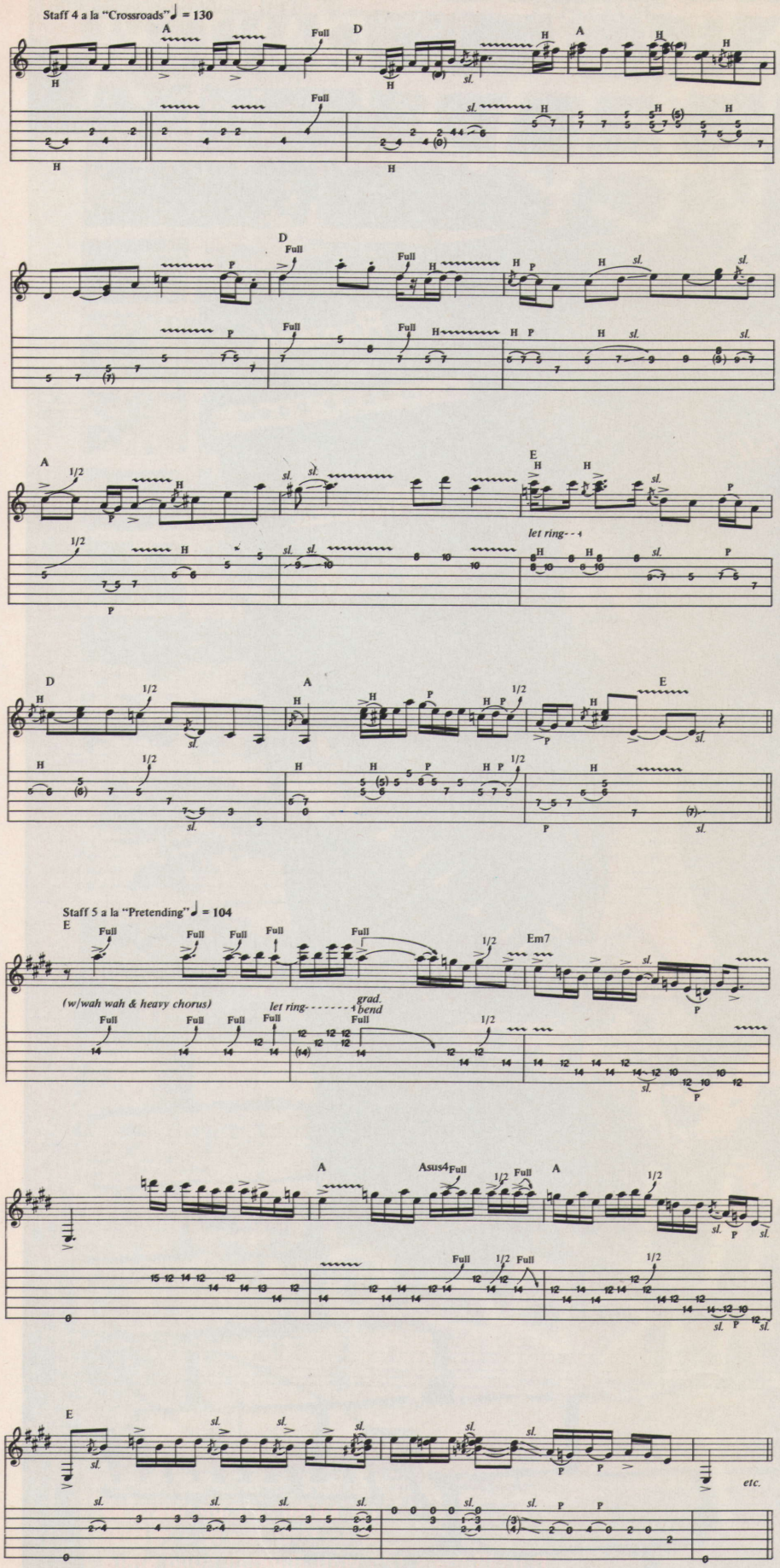
Ebet Roberts

In an unparalleled career spanning an incredible four decades, Eric Clapton has earned the acclaim as one of rock's most gifted and original guitarists, exemplified by his beautifully melodic, fluid, effortless style and natural predilection for creating seamless, inspired improvisation. Though most of what he plays is blues-based, Eric is responsible for creating a style and sound that stands on its own, establishing the "Clapton school" that is today an essential part of the standard vocabulary of rock guitar. In this month's column, we'll look back on Eric's life in music, specifically at his output of live material, of which there is an *abundance*, citing a variety of examples culled from his entire recorded history.

Born on March 30, 1945 in Ripley, England, Eric first picked up the guitar, a Hofner acoustic, at 15, and after a brief stint at Kingston Art School to study stained glass work, became obsessed, practicing all day long to blues records, particularly Robert Johnson. In January, 1963, Eric joined his first band, the Roosters, switching to a Kay electric, and began performing at the Marquee, the Ealing Club, the Ricky Tick, the Jazz Cellar and the Crawdaddy Club, all clubs associated with the birth of the British blues scene. Notable progenitors at that time were Alexis Korner, Cyril Davies and, of course, the Rolling Stones. The Roosters were mostly an r&b band, playing Chuck Berry and Fats Domino material, and following their short lifespan, (January to August '63), Eric played seven gigs with Casey Jones and the Engineers. In October '63, Eric joined the Yardbirds, and it was during his stint with this band (ending in March '65) that he first became known as a young guitar hero on the rise, earning the sarcastic nickname, "Slowhand," primarily because he played so fast. The earliest recorded examples of Eric live can be heard on *The Yardbirds: London 1963—The First Recordings*, and *Sonny Boy Williamson and the Yardbirds*, the tracks for both records done live at the Crawdaddy in December, '63. Eric's first Lp with the Yardbirds, released in '64, was *Five Live Yardbirds*, recorded in March of '64 at the Marquee. All three records are highly recommended for those interested in the earliest incarnation of Eric's playing. In April, '65, Eric joined John Mayall's Bluesbreakers, and after a series of singles released in '65, among them "Bernard Jenkins," "Telephone Blues" and "Lonely Years," in '66 he recorded one studio album, the masterpiece, *John Mayall's Bluesbreakers with Eric Clapton* (dubbed the "Beano" album for the comic book Eric's reading on the cover), released in August, '66. By this point, the slogan, "Clapton is God," was well-established, beginning Eric's legacy as one of the greatest guitarists in history.

Unfortunately, not much live material from this important period in Eric's development is available, but, thanks to John Mayall, great examples can be heard on *Primal Solos*, featuring five cuts from an April '66 gig at the Flamingo Club (Eric quit the band two months later to form Cream). Eric's stellar performance on "Have You Ever Loved a Woman" (a song that has since become one of his signature tunes) was also included on the '88 *Crossroads* anthology. Eric contributes two incredible choruses on this track, in which one can clearly hear the power, depth of emotion, originality and technical brilliance that was to






blossom in Cream. By this point, Eric had made the Les Paul/Marshall combination his exclusive choice, and the sound he created then will to this day send chills up and down your spine; it inspired a huge revolution, making this combo mandatory ingredients for all aspiring blues/rock guitarists. As that tradition was carried on by Jeff Beck and Jimmy Page, it became *the sound* of rock for the next 12 years.

Before we look at the solo itself, let's review the scales Eric sticks to when improvising. The scale he uses most often is Pentatonic minor, illustrated in the key of A, in four different positions, in Staff 1a-d. He also leans quite heavily on Pentatonic major, illustrated in A, in five different positions, in Staff 2a-e. The essence of Eric's style is how he moves between the two scales, balancing the sweetness of Pentatonic major with the meanness of Pentatonic minor, something Eric learned from one of his main influences, B.B.

**Though most of what he plays is blues-based, Eric is responsible for creating a style and sound that stands on its own, establishing the "Clapton school" that is an essential part of the standard vocabulary of rock guitar.**

King. For the first five bars of the "Have You Ever Loved..." solo, Eric sticks to C Pentatonic minor (C,E♭,F,G,B♭), and you'll notice that his phrasing has beautiful freedom, as he sprays bunches of notes across the eighth-note triplet feel, creating great tension and release. This freedom in phrasing also makes the lines difficult to write down *or* read, so do the best you can and listen closely to the recording. See Staff 3. Keep in mind that Eric rarely uses his pinky, sticking with the index, middle and ring fingers for most riffs.

By any account, Eric's most famous live piece is "Crossroads," recorded at the Fillmore East in early '68, found on the immortal *Wheels of Fire* double album. Eric kicks off his first solo with A Pentatonic major, moving to A Pentatonic minor in bars 4-12. Another of Eric's trademarks heard here is his penchant for bending the minor third, C, up a half step to the major third, C♯, blurring the line between the major and minor tonalities. See Staff 4.

Now let's blast into the present with a look at *24 Nights*, Eric's latest live release, which is a double CD and accompanying video documenting moments from 24 nights of sold-out live appearances at London's Royal Albert Hall, recorded in '90 and '91. There are many moments of greatness to be heard on this set, particularly "Have You Ever Loved a Woman," the beautiful 13-minute version of "Old Love," and "Pretending." Eric begins the "Pretending" solo with eight bars of E Pentatonic minor (E,G,A,B,D), with brief use of the major third, G♯, and the sixth, C♯; the phrasing is right in the groove, made up of eighth and sixteenth notes. See Staff 5.

There are too many albums which feature Eric live to list here (about 23 by my count), along with a string of videos on which he appears; on video, I recommend *Strange Brew* and *24 Nights*. Get 'em and dig 'em.

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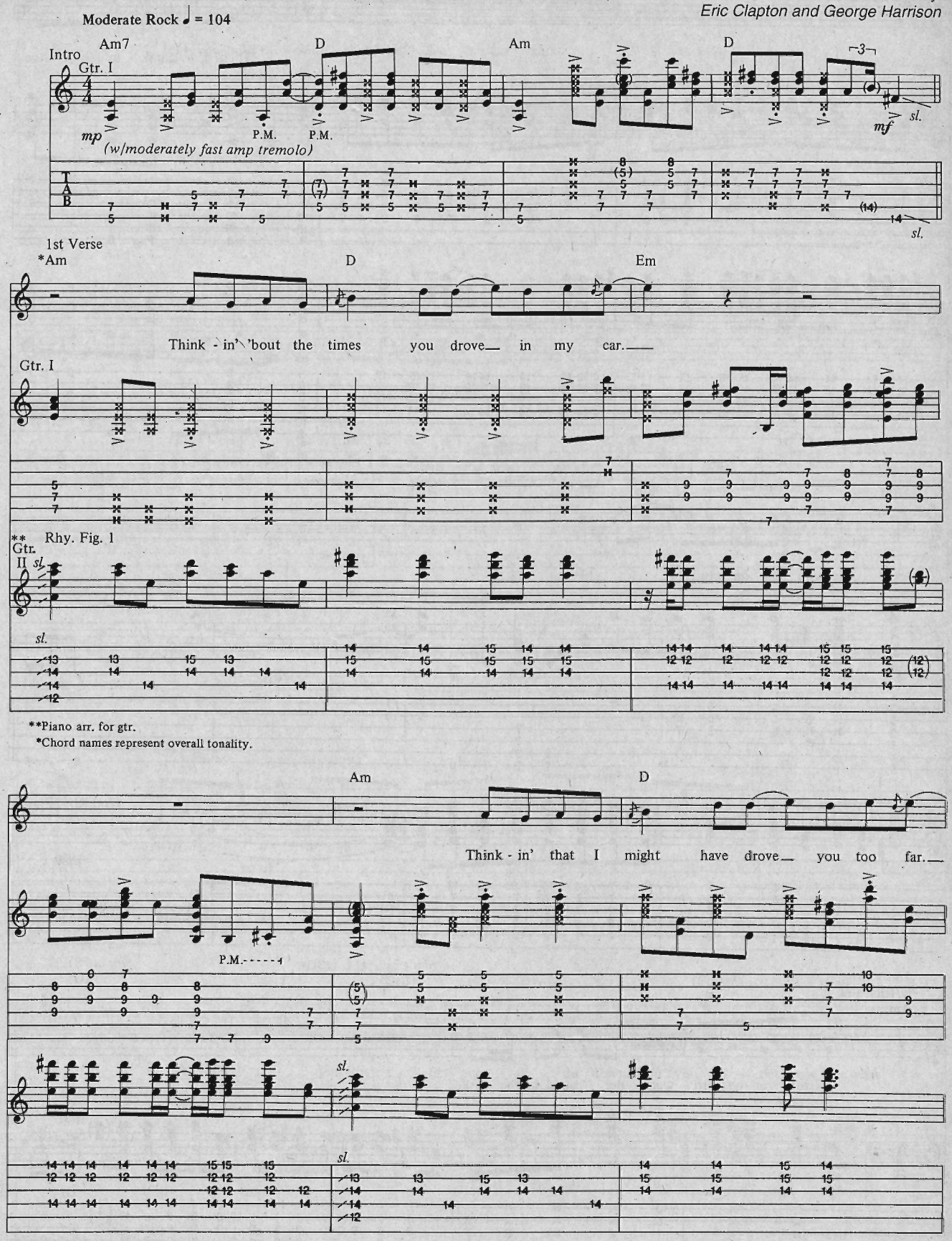
(From the album GOODBYE/RSO Records)

*Words and Music by*
*Eric Clapton and George Harrison*

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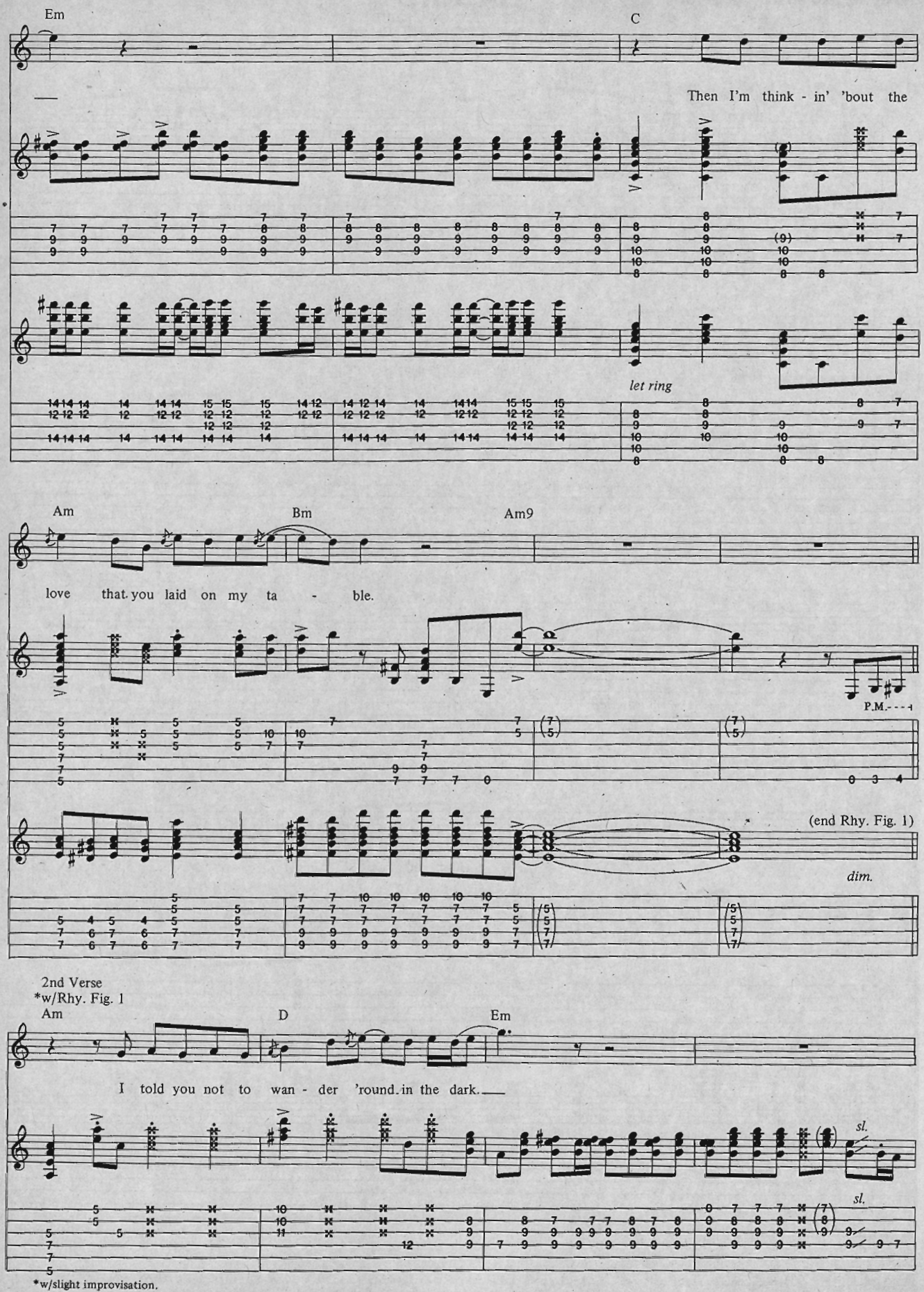



*w/slight improvisation.

Am D Em

I told you 'bout the swans, that they live in the park.

P.M.

C Am Bm Am9

Then I told you 'bout a kid; now he's mar-ried to Ma - ble.

sl. H P sl. sl. H P

sl. H P sl. sl.

(Band tacet)
N.C.(D) (Cmaj7) (G/B) (G) (D) (Cmaj7) w/Rhy. Fig. 2 (G/B) (G)

Gtr. II (gtr.) Rhy. Fig. 2

(w/flanger) let ring

(Band in)
(D) (Cmaj7) Bridge w/Rhy. Fig. 2 (5 times) (G/B) (G) (D) (Cmaj7) (G/B) (G)

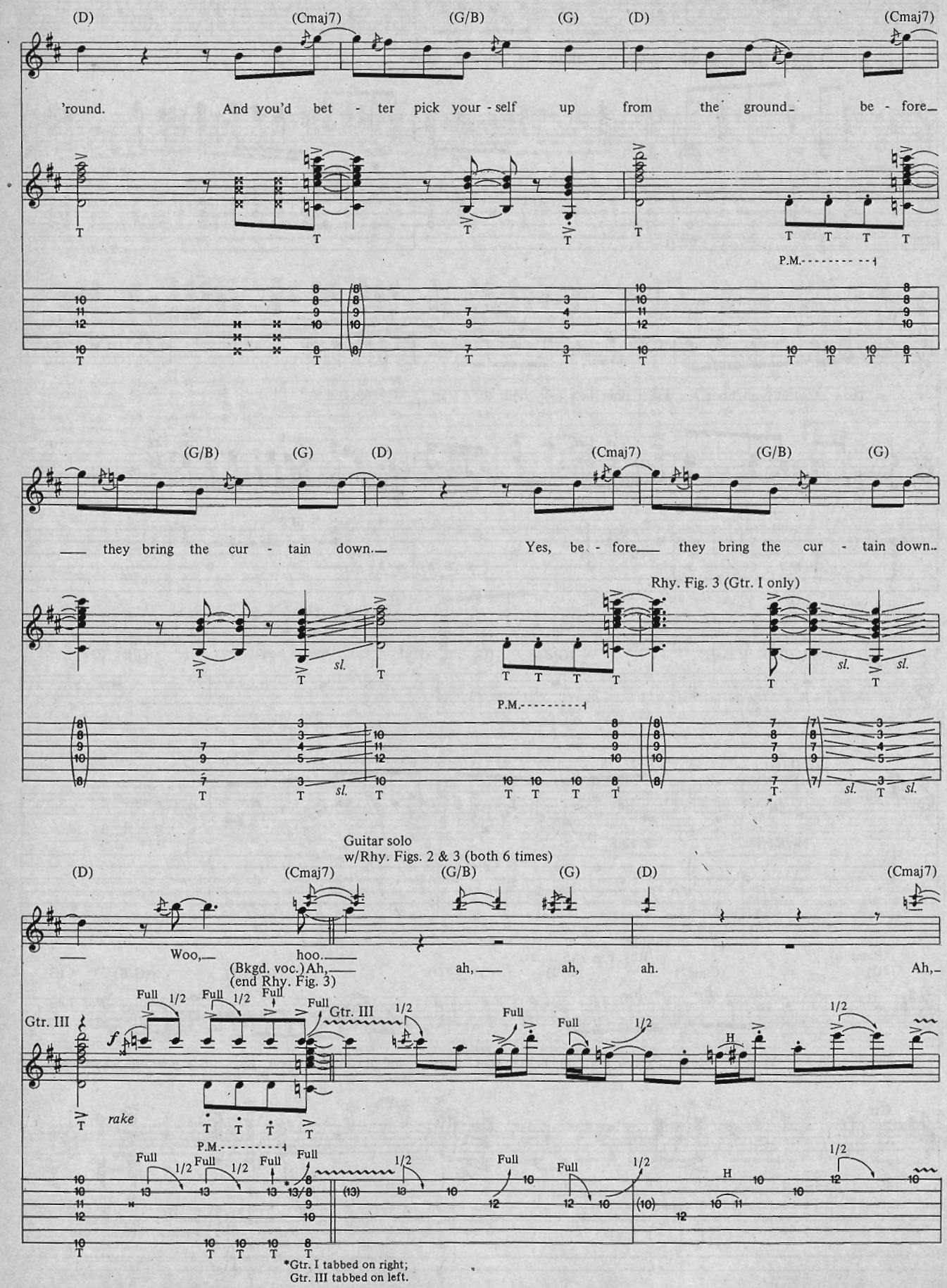
Yes, I told you that the light goes up an' down. Don't you no - tice how the wheel goes

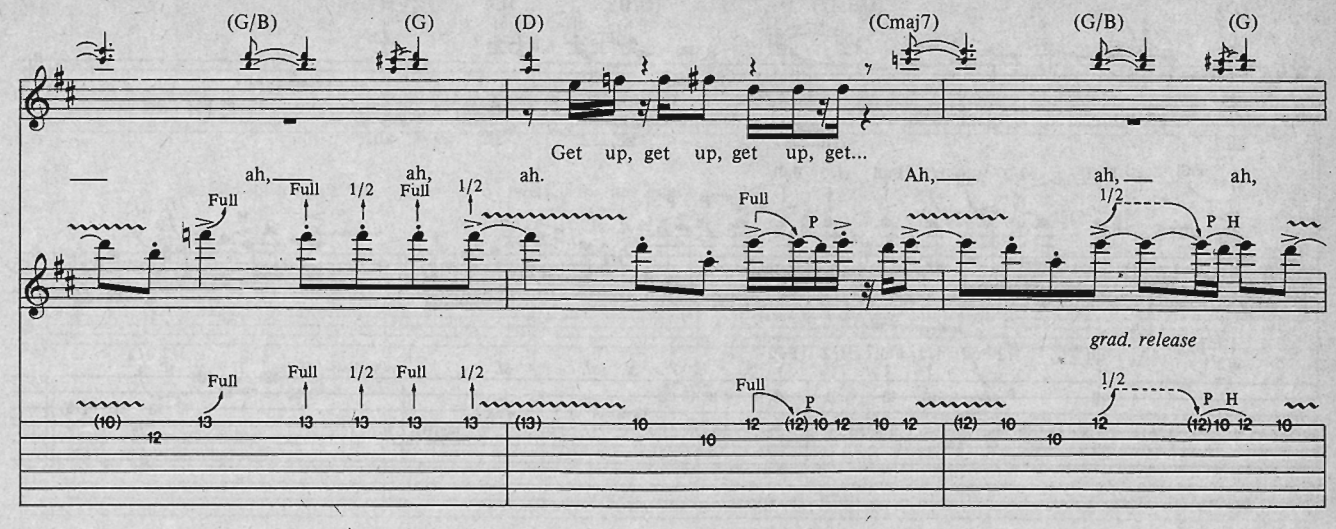
Gtr. I

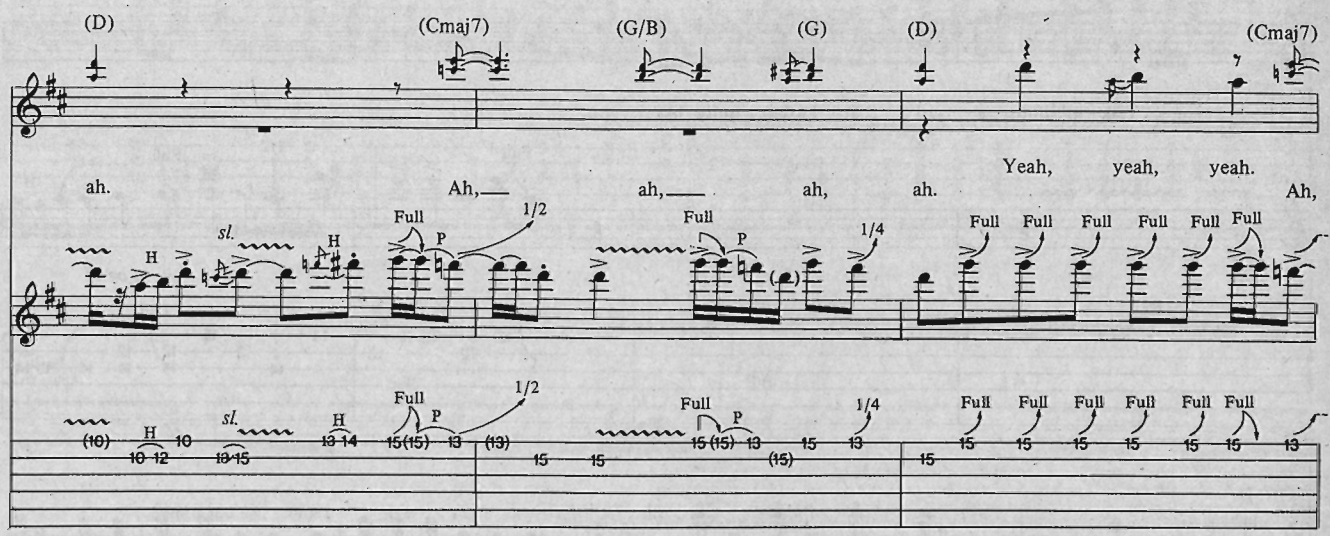
*T T T sl. T T T T T

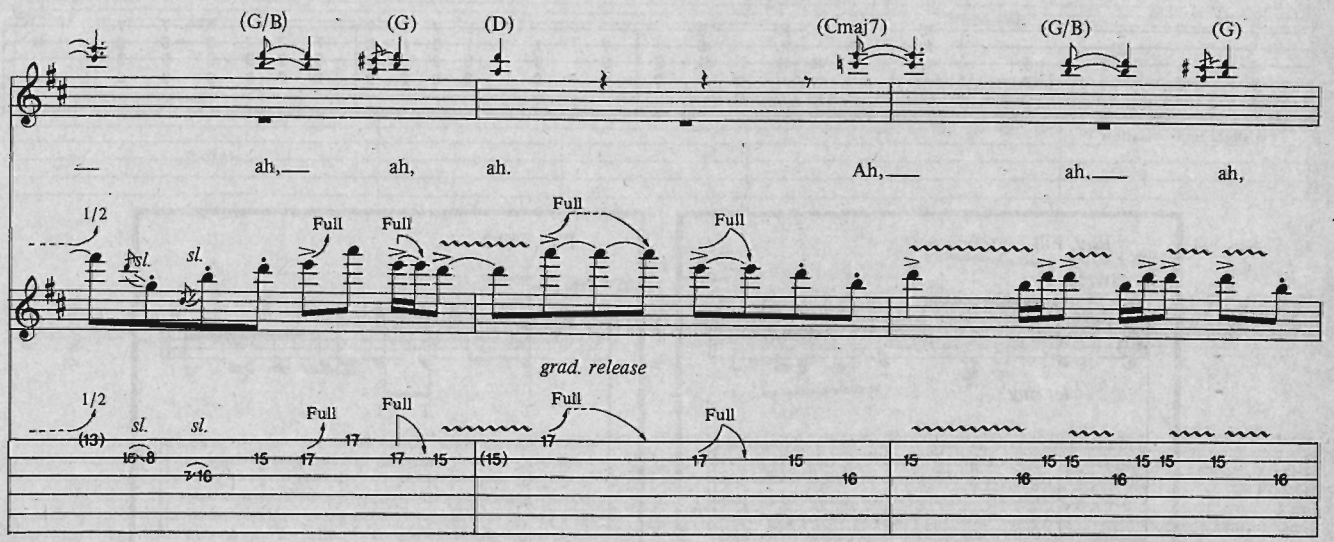
*T T T sl. T T T T

*T = thumb.


(D) (Cmaj7) (G/B) (G) (D) (Cmaj7)
'round. And you'd bet - ter pick your - self up from the ground be - fore
P.M.
(G/B) (G) (D) (Cmaj7) (G/B) (G)
they bring the cur - tain down. Yes, be - fore they bring the cur - tain down.
Rhy. Fig. 3 (Gtr. I only)
sl.
P.M.
Guitar solo
w/Rhy. Figs. 2 & 3 (both 6 times)
(D) (Cmaj7) (G/B) (G) (D) (Cmaj7)
Woo, hoo.
(Bkgd. voc.) Ah,
(end Rhy. Fig. 3)
ah, ah, ah. Ah,
Gtr. III
f
Full 1/2
rake
P.M.
H
*Gtr. I tabbed on right;
Gtr. III tabbed on left.


(G/B) (G) (D) (Cmaj7) (G/B) (G)
Get up, get up, get up, get...
ah, ah, ah. Ah, ah, ah,
Full 1/2 Full 1/2 Full P 1/2 P H
grad. release


(D) (Cmaj7) (G/B) (G) (D) (Cmaj7)
Yeah, yeah, yeah.
ah. Ah, ah, ah, ah. Ah,
sl. H Full P 1/2 1/4
Full Full Full Full Full Full


(G/B) (G) (D) (Cmaj7) (G/B) (G)
ah, ah, ah. Ah, ah, ah,
1/2 sl. Full Full Full Full
grad. release

w/Rhy. Figs. 2 & 3 (1st bar of each only)

w/Rhy. Fills 1 & 2

(D) (Cmaj7) (G/B) (G) D

Yeah, yeah, yeah.

ah. Ah, ah, ah, ah.

3rd Verse

*w/Rhy. Fig. 1 (1st 11 bars only)

w/Mellotron

Am D Em

Talk - in' 'bout a girl that looks quite like you.

Gtr. III

hold bend

Gtr. I

*w/slight improvisation

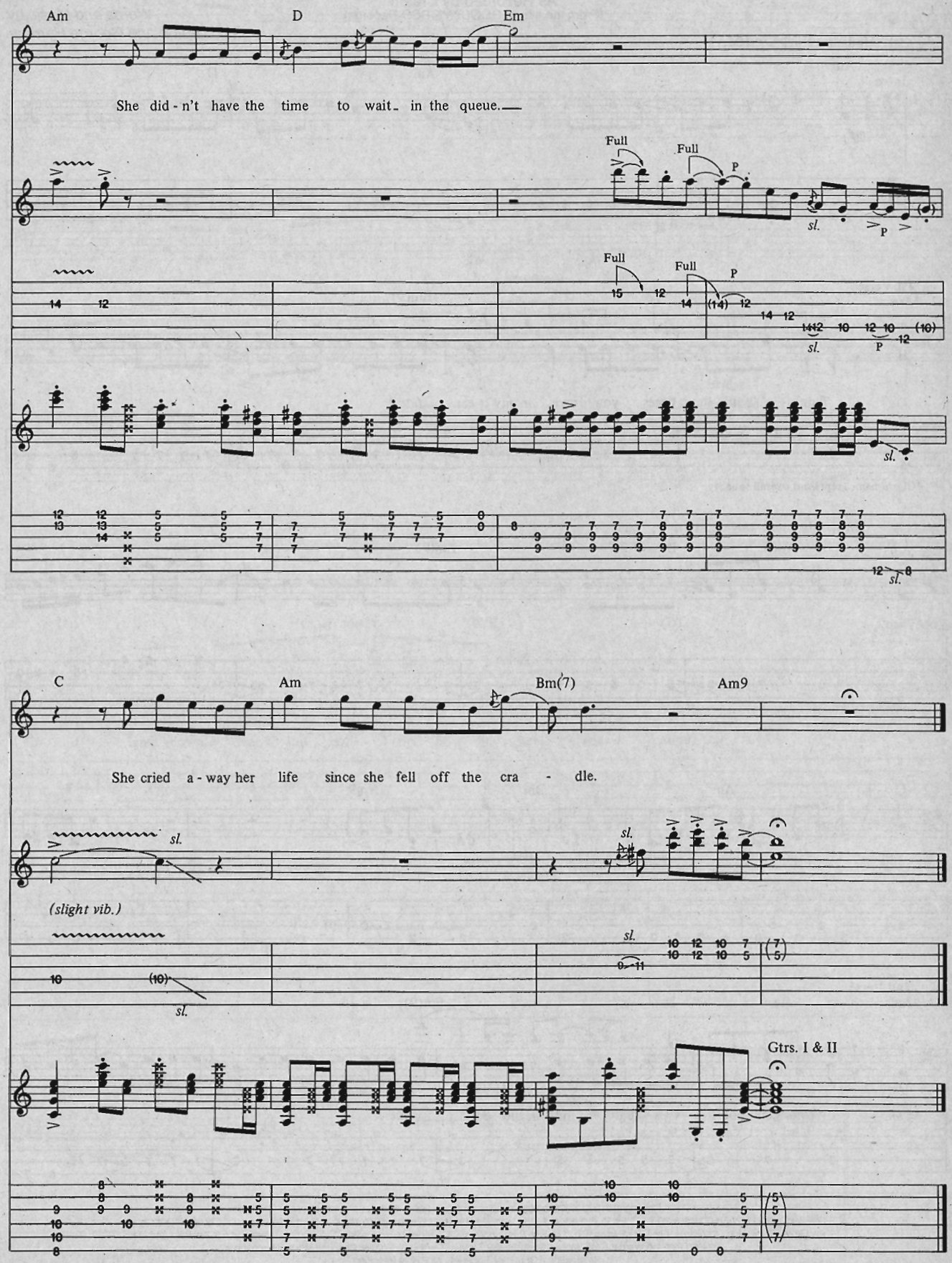
Rhy. Fill 1

Gtr. II

let ring

Rhy. Fill 2

Gtr. I


Am
D
Em
She did - n't have the time to wait - in the queue.
Full
Full
P
sl.
P
Full
Full
P
sl.
P
sl.
C
Am
Bm(7)
Am9
She cried a - way her life since she fell off the cra - dle.
sl.
(slight vib.)
sl.
sl.
sl.
Gtrs. I & II

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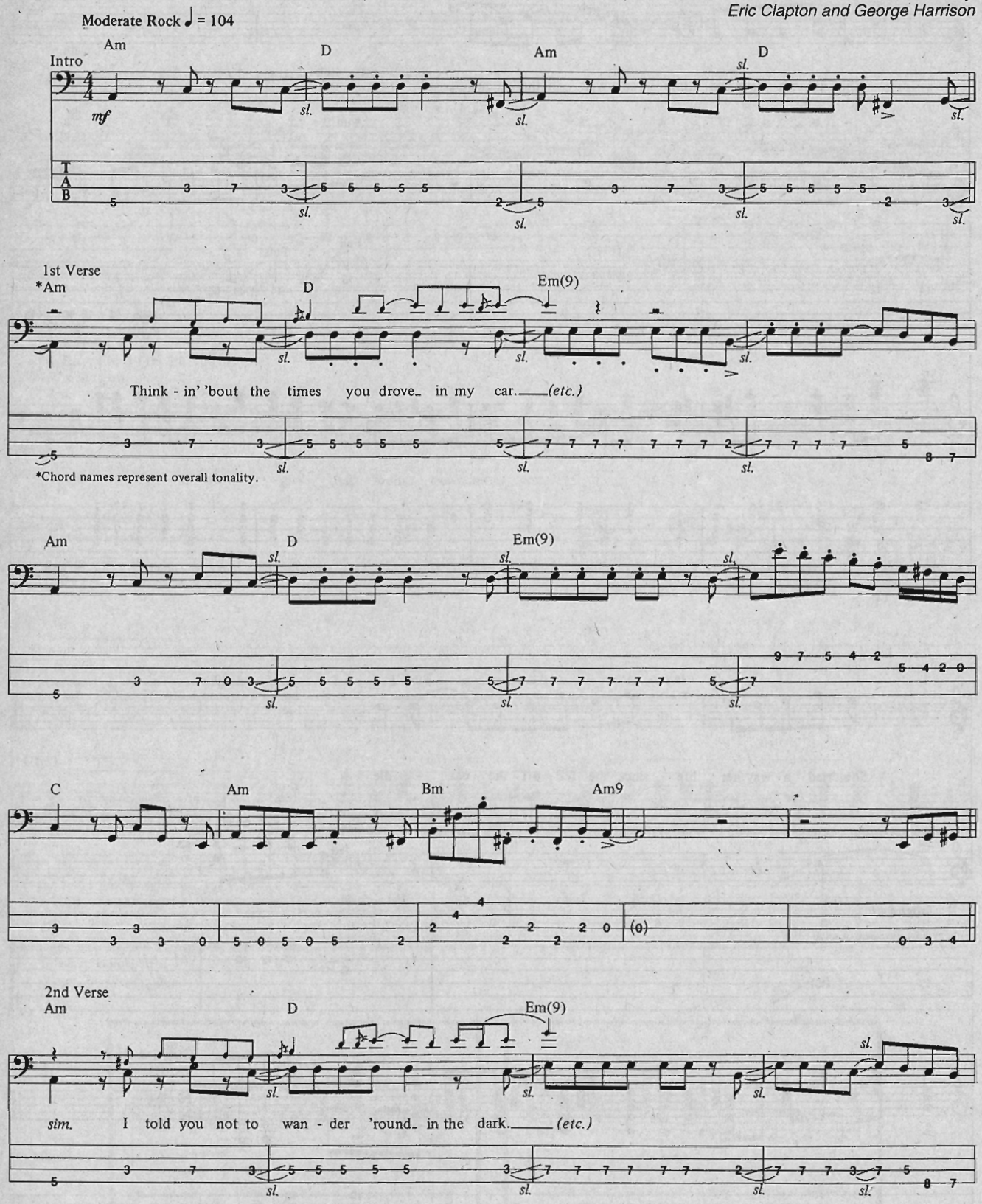


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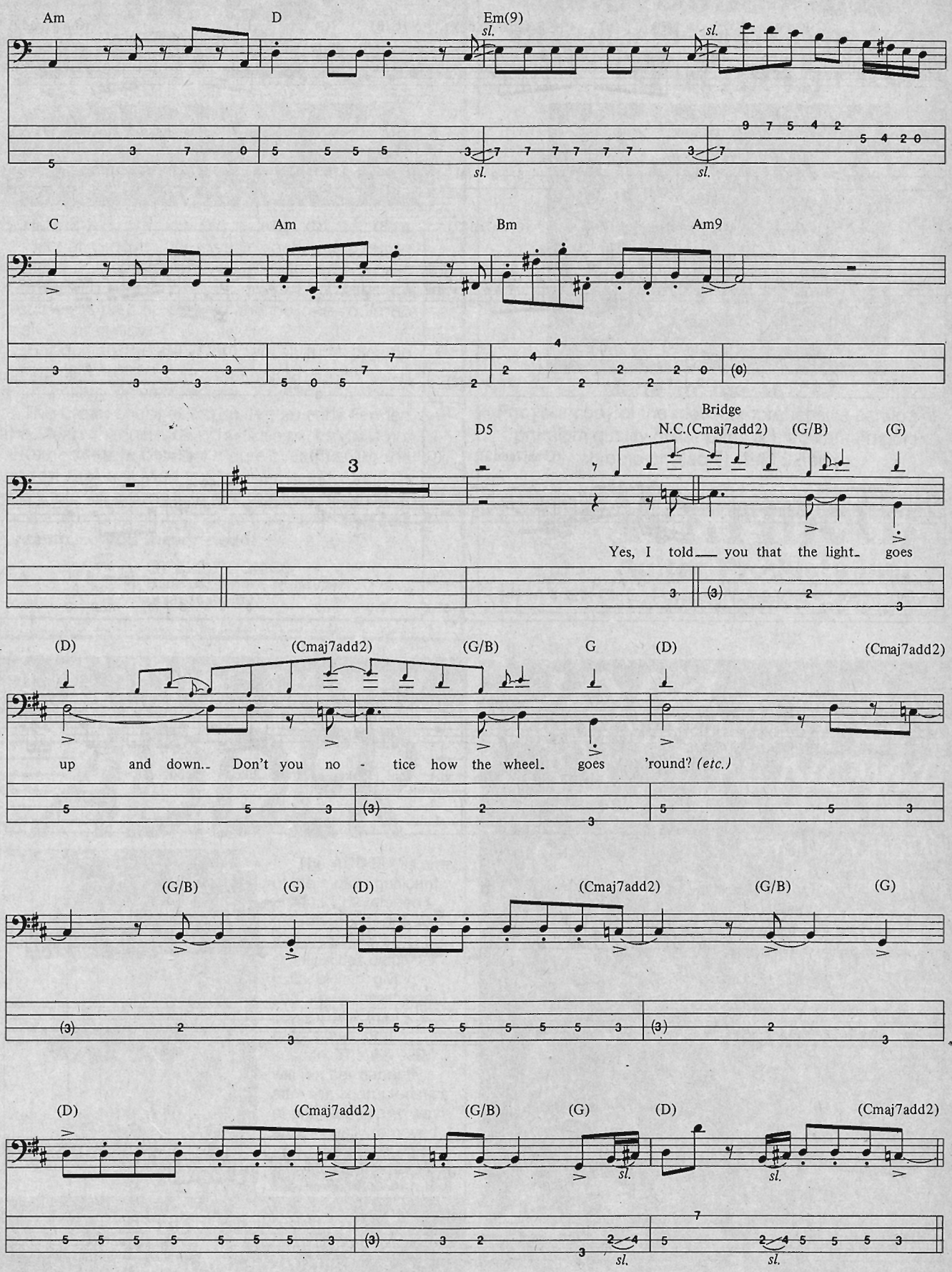
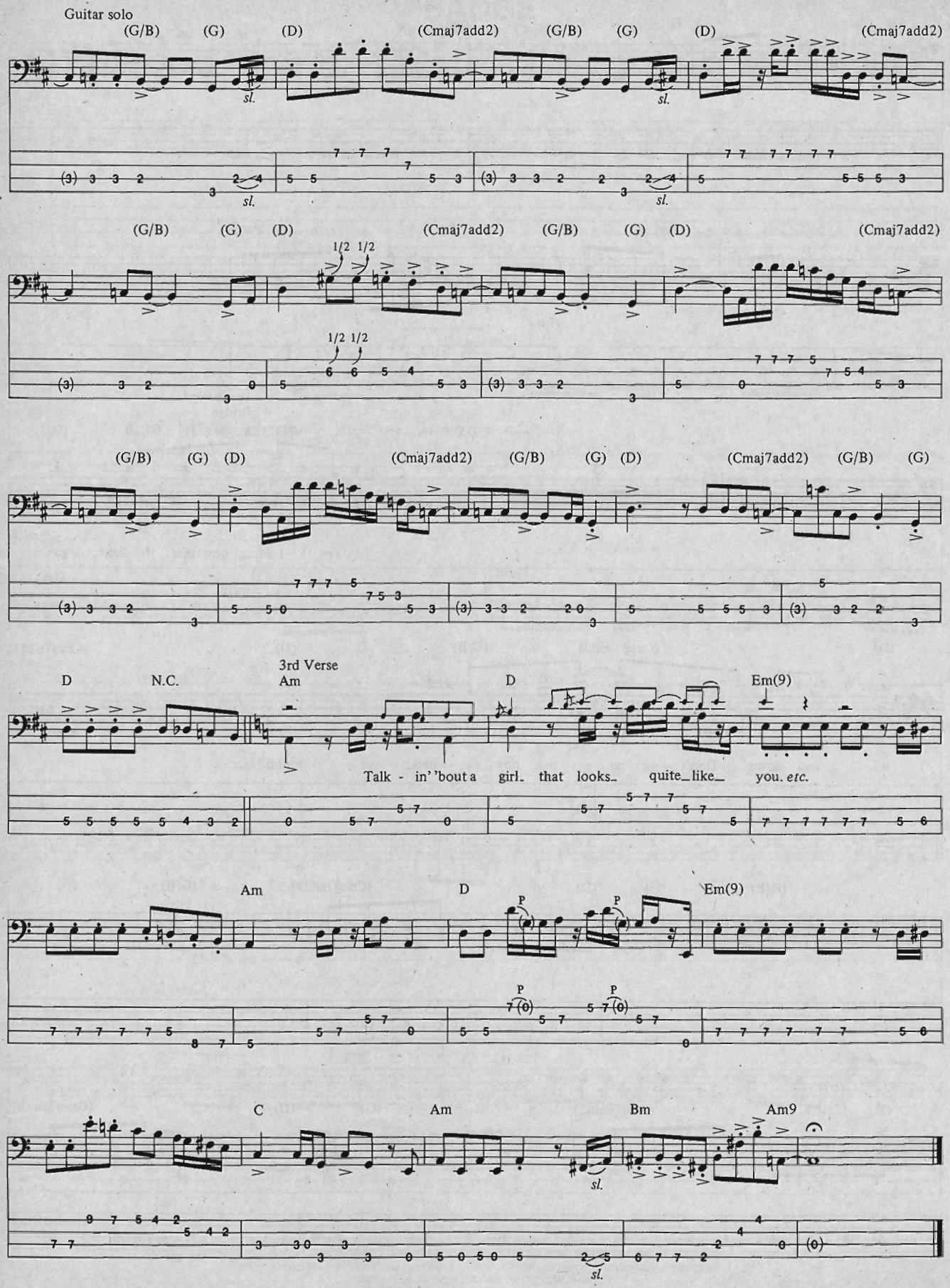

Am
D
Em(9)
sl.
C
Am
Bm
Am9
Bridge
D5
N.C.(Cmaj7add2)
(G/B)
(G)
Yes, I told you that the light goes
(D)
(Cmaj7add2)
(G/B)
G
up and down. Don't you no - tice how the wheel goes 'round? (etc.)


Guitar solo
(G/B) (G) (D) (Cmaj7add2) (G/B) (G) (D) (Cmaj7add2)
sl.
1/2 1/2
3rd Verse
D N.C. Am D Em(9)
Talk - in' 'bout a girl that looks quite like you. etc.
Am D Em(9)
P
C Am Bm Am9

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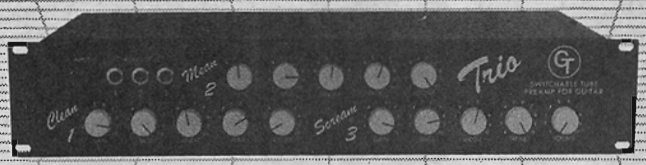


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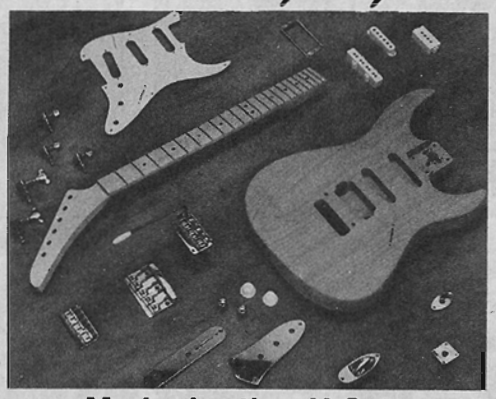

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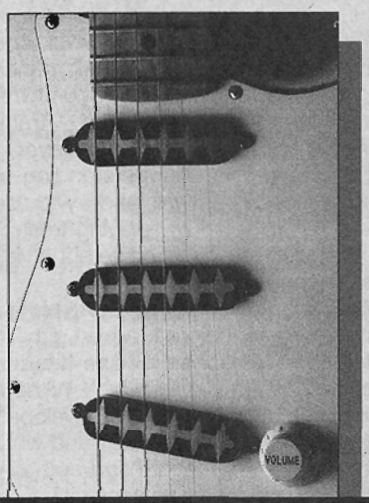


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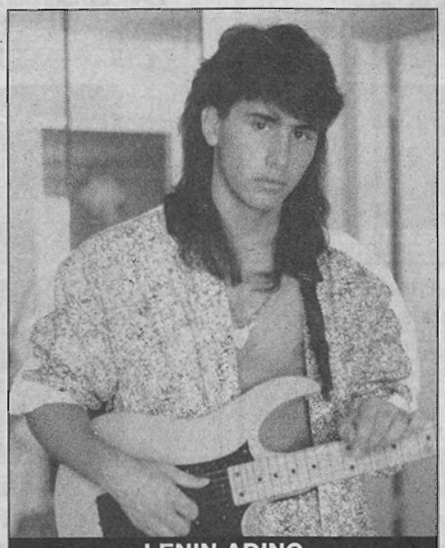

LENIN ADINO

SHANE NICHOLAS

**NAME:** Rick Galliano **AGE:**
**ADDRESS:** R. 440 S. Poplar St. Hazleton, PA 18201
**INFLUENCES:** Lifeson, Satriani, Scholz, Vai, Morse.
**BAND** Kartune, the Fly Boys
**EQUIPMENT:** Ibanez Jem 999, Ibanez Custom, Fender P-bass, Rockman XP-100.
**PERSONAL STATEMENT:** I began my musical "career" at age 9 on stand-up bass in an orchestra setting. After hearing Bowie's *Aladdin Sane*, I became entranced by the sound of the guitar. After a brief "metal" phase, I turned to the music of Rush, Yes, Kansas, Boston and other progressive fare. These became my music teacher. I used to tear songs apart and decipher the interaction of bass with drums, keyboards with guitar, lead with backing vocals, etc. Then came Vai, who changed my entire outlook and approach to the guitar. I dove deep into myself, to connect with the "inner" me on a musical and personal level. I cut my teeth as a member of several established area bands. I joined an original band called Kartune. Shortly after an independent release, we began showcasing the New York/Philadelphia club scene, but the band proved to be too pop–not the rock vehicle I was looking for. I'm currently writing and arranging material for a debut album and I'm planning to relocate to the Los Angeles area later this year.
**COMMENT:** Rick makes his modern Satriani-like melodies flow like water going downstream. Much like Scholz's hard/pop metal, Rick's lines are modern and expansive, yet comfortable. His playing should appeal to his peers and a much wider audience as well.

---

**NAME**: Lenin Andino **AGE**: 19
**ADDRESS**: 6565 SW 8 Place, North Lauderdale, FL 33068
**INFLUENCES**: Lynch, Morse, Gilbert, Prince.
**BAND**: Cutting Edge
**EQUIPMENT**: Ibanez 550, ART Multiverb II, ADA MP-1, Fostex X-26
**PERSONAL STATEMENT:** I was 13 when I picked up my first guitar. Shortly after, I received some lessons from a guy who was very much into Eric Johnson, Beck and Van Halen. To this day, I think his influence surrounds a lot of my playing. Five years later, my influences are simply too many to list–from the guy next door to Peter Cetera. I have taken theory classes in high school and performed in the jazz band. I have also taken some classical guitar lessons to expand artistically; with no intention of incorporating it into my rock playing. However, I feel that today's musicians can and should be diverse in order to remain content with their playing. My current goal is to continue progressing as a songwriter as well as a guitar player. I hope to study at Berklee College of Music and major in music performance. Until then, I will continue to perform locally with my band, Cutting Edge.
**COMMENT:** A solid sense of composition is at the heart of Lenin's instrumental and vocal tunes. He has a guitar wizard's chops and a songwriter's sense of balance.

**NAME:** Shane Nicholas **AGE:** 25
**ADDRESS:** 504 Spruce Street, Whitehall, PA 18052
**INFLUENCES:** The Beatles, Clapton, Blackmore, Hendrix, and various country and blues players.
**EQUIPMENT:** Fender Stratocaster, Fender Bassman.
**PERSONAL STATEMENT:** Inspired by my parents' Beatles albums, I began playing guitar at age 10. At the age of 14, my band took first place in a contest competing against many adult bands. My group later focused on writing original material and started playing the local club circuit. In the meantime, my playing had been progressing through many hours of practice and three years of formal training. Since then, I have been selling equipment in a music store by day, doing freelance work on local demo sessions, and playing gigs regularly with various bands by night. I've also spent many hours writing and recording in my home 4-track studio. While primarily a rock player, I have gained a strong understanding of blues and country as well, and try to use those styles to keep my playing fresh. I feel using elements of my different styles makes my playing unique.
**COMMENT:** Oh so tasty! Be it blues-inflected, country-colored, a pop ditty or an electric soundscape, Shane hits the strings and the music just right. Without sounding like him, Shane has developed a Jeff Beck-like sense of when and what to play, along with a right hand authority that tells you when you've been hit.

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This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: *GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.*

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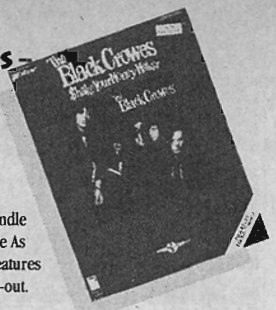

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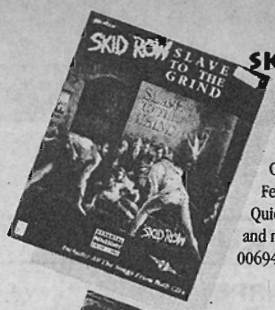

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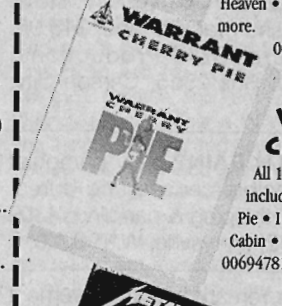

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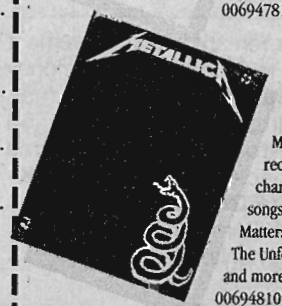

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## CALLBOARD

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(The Call Board is free. Please write message on postcard and include your return address.)

*GUITAR for the Practicing Musician* has teamed up with some rockin' clubs to present GUITAR Nights. Below is a list of the clubs where the music and the magazine meet this month; if your favorite club isn't here, tell them to contact us, so you don't miss out on the music, the mania, and the official GFPM merchandise available *free* only on GUITAR Night!

THE BUTTON SOUTH–100 Ansin Blvd., Ft. Lauderdale, FL: See local listings.
ALROSA VILLA_5055 Sinclair Rd., Columbus, OH: See local listings.
THE RITZ–17580 Frazho Rd., Roseville, MI: See local listings.
THE OMNI–4799 Shattuck Ave., Oakland, CA: See local listings.
THE STONE–412 Broadway, San Francisco, CA: See local listings.
HAMMERJACKS–1101 S. Howard St., Baltimore, MD: See local listings.
LOST HORIZONS–Syracuse, NY: See local listings.

I am a guitarist looking to expand my knowledge of musical styles and learn about music theory and techniques. Through the duration of my playing I've noticed how much I've learned from other players. So I thought it would be interesting and expansive to learn from my fellow players. I hope you can send me information on the subjects mentioned. Anything you can contribute will be greatly appreciated. Thanks!

*Waylon Wityshyn*
*Box 20 Groeall RRIC*
*Winnipeg, Manitoba, Canada R3C 2E4*

I'm a fellow picker who joined the Navy and has met hard times. During my Boot Camp and "A" school training, I had to sell a good amount of equipment to ensure my wife a place to live before we were stationed in a permanent duty station. Among the items, the most missed are an Ibanez Iceman, a brand new Fender Strat, and a *rare* blonde Fender Strat with a tortoise shell pickguard. Now I am on a West-Pack that will last 6 months, and I am without a guitar. I'm depressed, and I fear a lot of the stuff I know, the things I can do, and how I feel on the guitar, will be lost. I feel God gave me a talent to play, but the fear that it will be taken away is ever present. I love my wife, who is doing her best to keep things together while I'm gone. The sacrifice was more than worth it, and I don't regret it. All I ask is for guitarists everywhere, who understand my dilemma, to pray for me. It's gonna be a *real long* six months! Also, if Rolf Parelius is reading this, *write me*, you goofball! Thank you.

*John Burleson*
*467-77-4329*
*USS Pyro (AE-24) OC01*
*FPO AP 96675-3003*

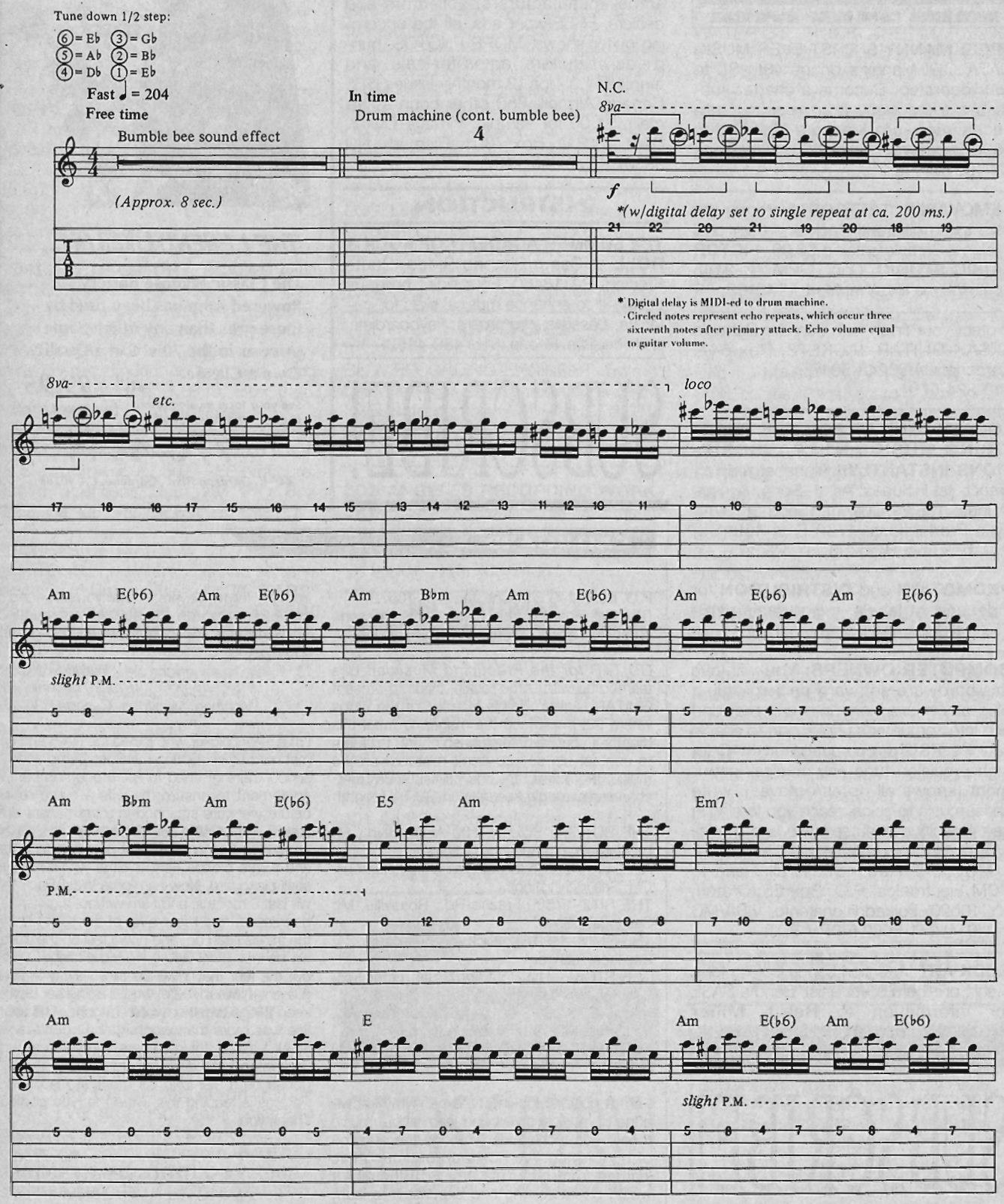
Tablature Explanation page 35

# FLIGHT OF THE WOUNDED BUMBLE BEE

As Recorded by Extreme

(From the album EXTREME II:PORNOGRAFFITTI/A&M Records)

*Words and Music by*
*Nuno Bettencourt and Gary Cherone*

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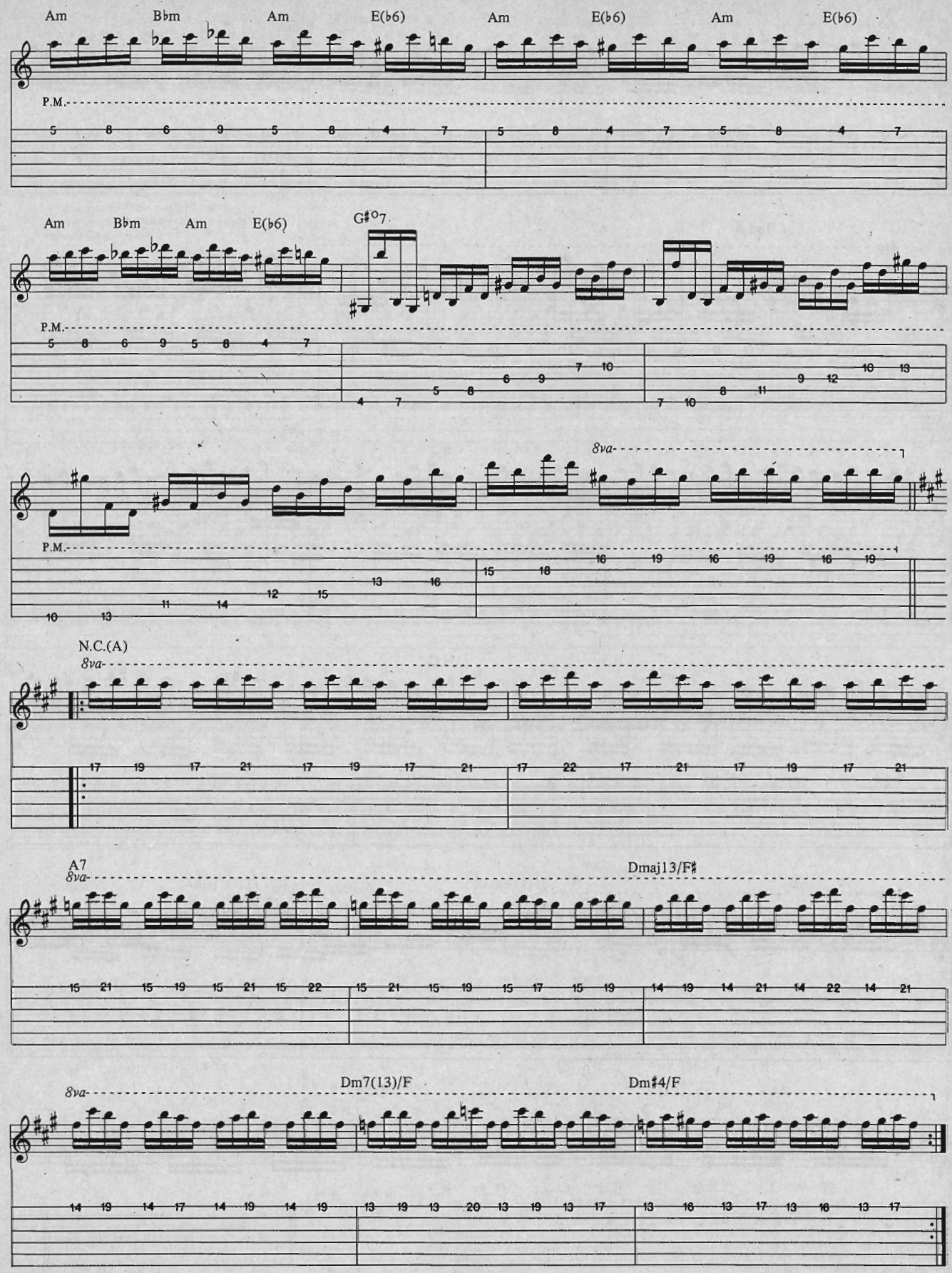
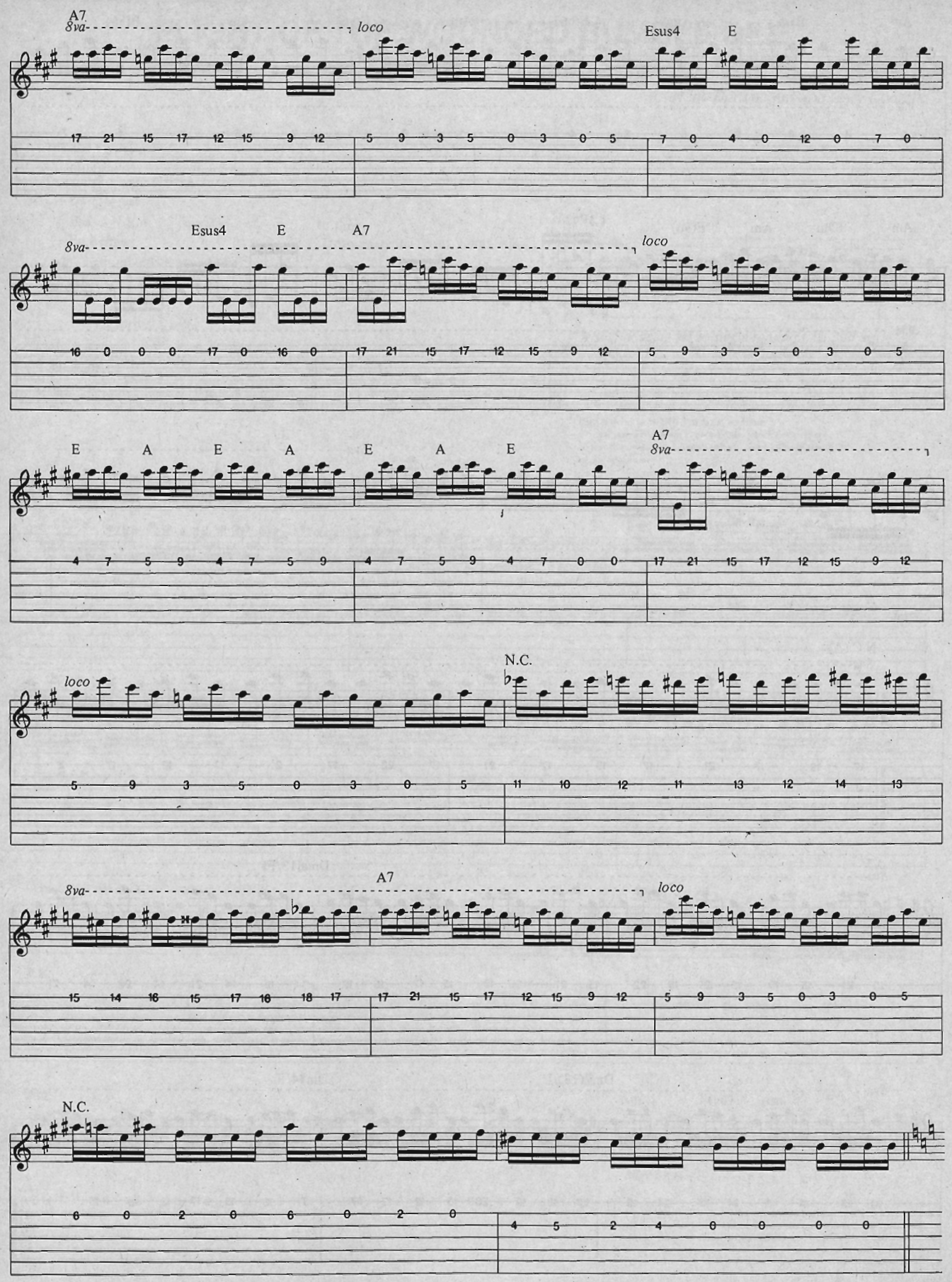
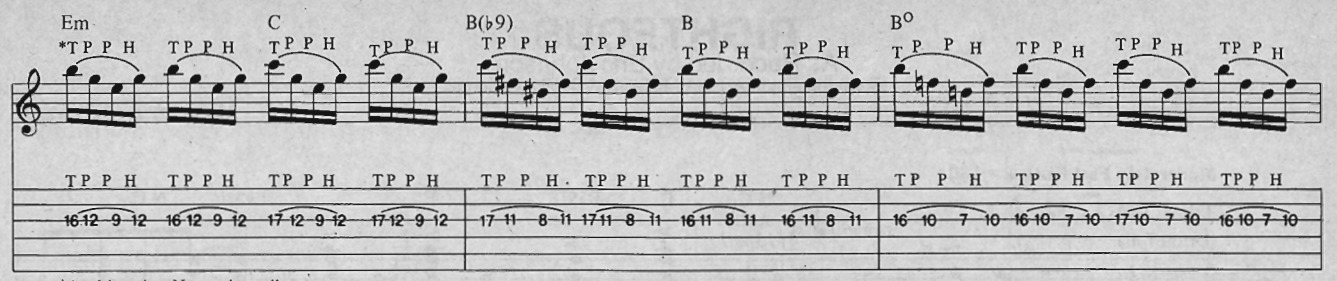
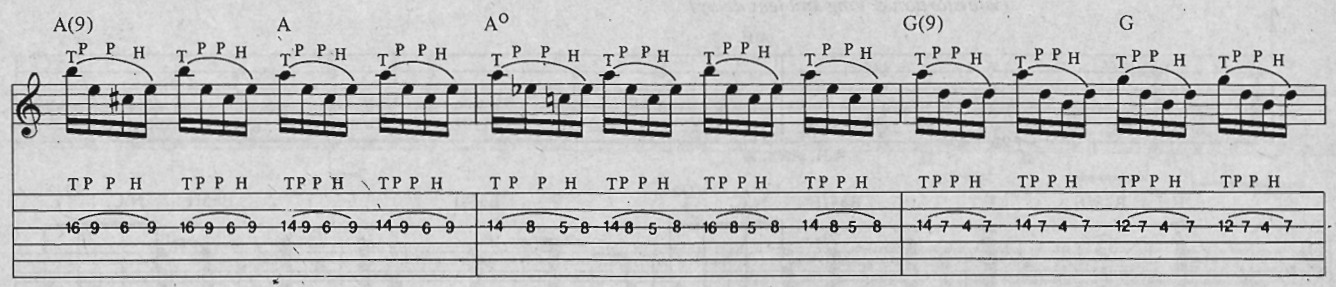
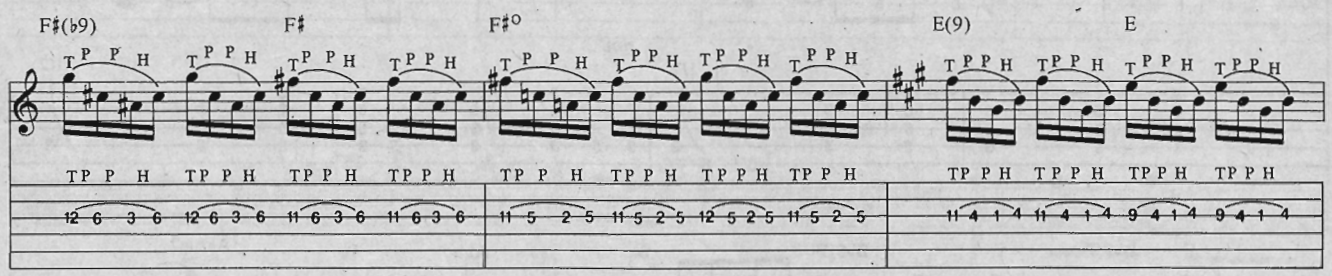
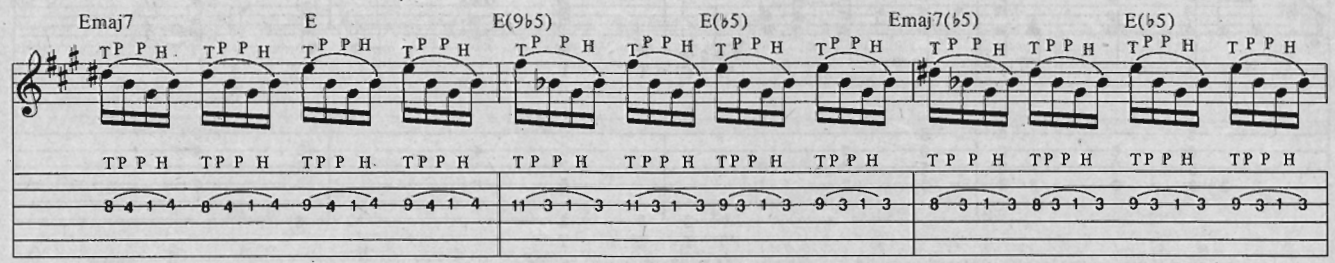

Am Bbm Am E(b6) Am E(b6) Am E(b6)
P.M.
Am Bbm Am E(b6) G#°7
P.M.
8va
P.M.
N.C.(A)
8va
A7
8va
Dmaj13/F#
8va
Dm7(13)/F
Dm#4/F

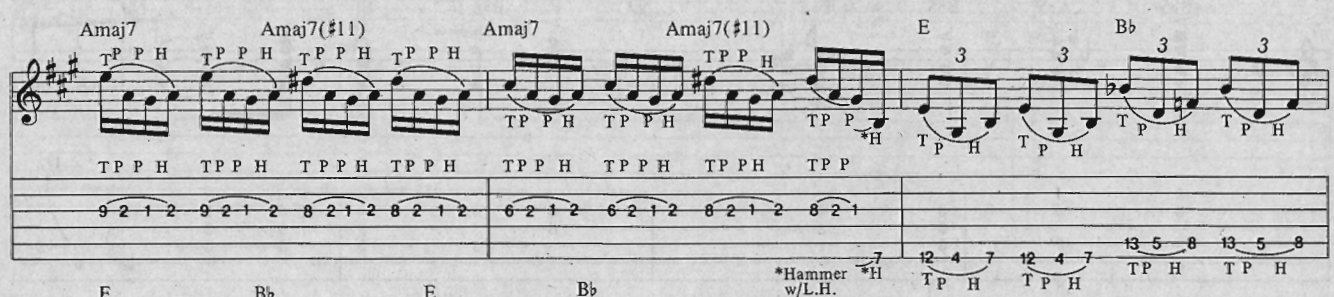

A7
8va
loco
Esus4
E
17 21 15 17 12 15 9 12
5 9 3 5 0 3 0 5
7 0 4 0 12 0 7 0
8va
Esus4
E
A7
loco
16 0 0 0 17 0 16 0
17 21 15 17 12 15 9 12
5 9 3 5 0 3 0 5
E
A
E
A
E
A
E
A7
8va
4 7 5 9 4 7 5 9
4 7 5 9 4 7 0 0
17 21 15 17 12 15 9 12
loco
N.C.
5 9 3 5 0 3 0 5
11 10 12 11 13 12 14 13
8va
A7
loco
15 14 16 15 17 16 18 17
17 21 15 17 12 15 9 12
5 9 3 5 0 3 0 5
N.C.
6 0 2 0 6 0 2 0
4 5 2 4 0 0 0 0

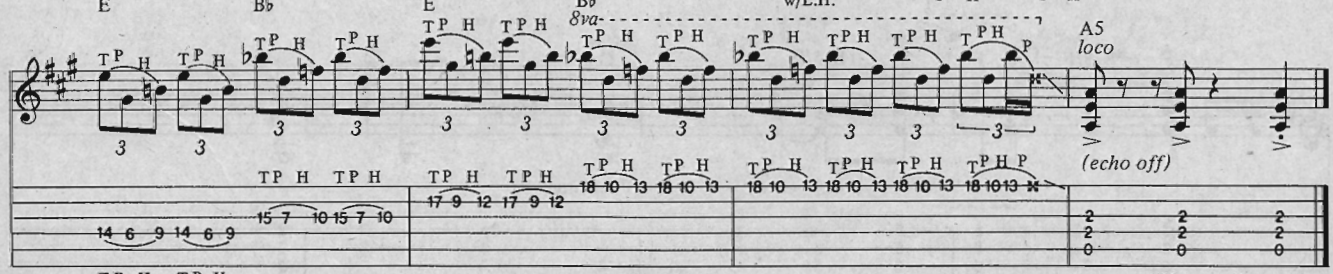



Segue to "He-man Woman Hater" (omitted).

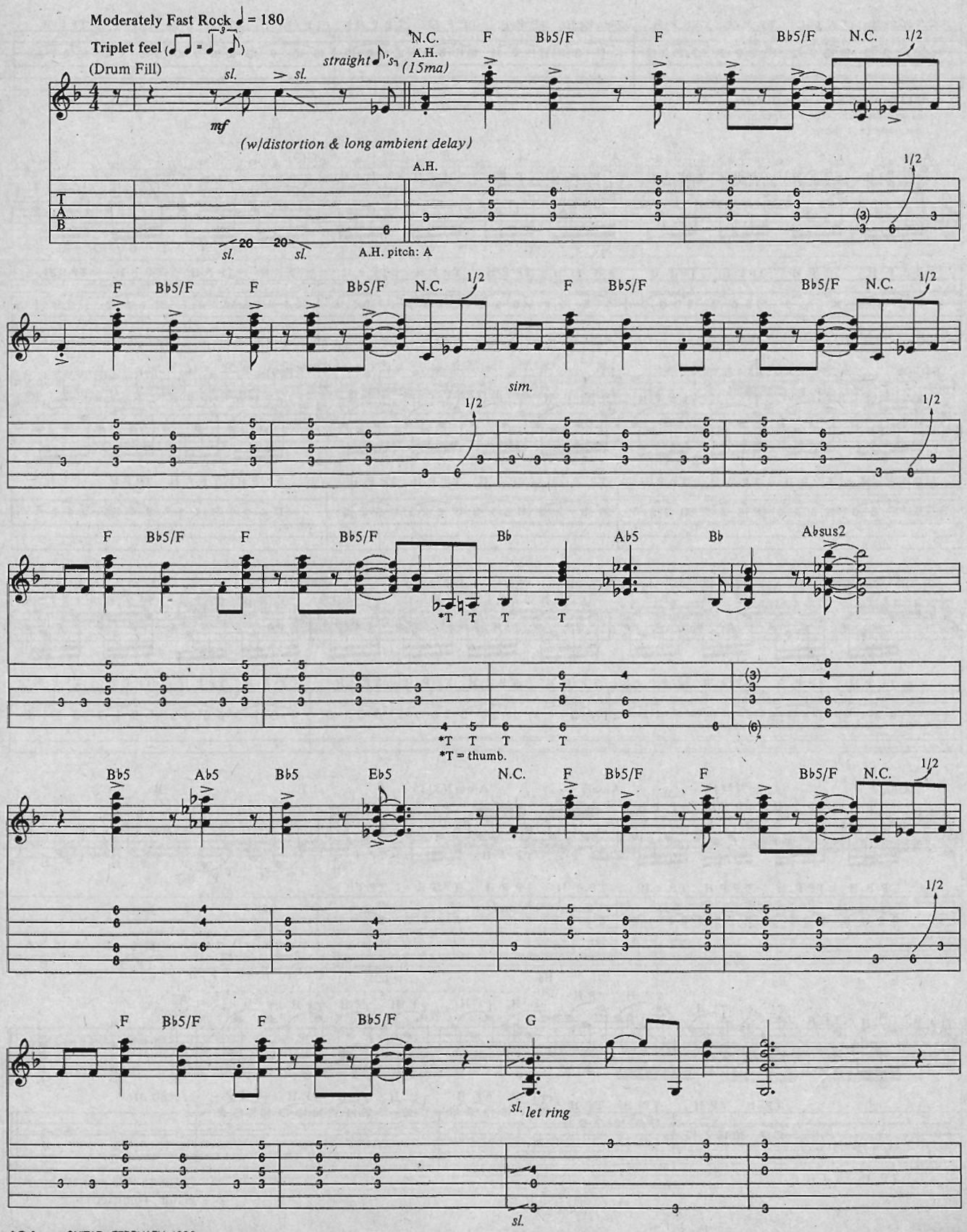
Tablature Explanation page 35

# RIGHTEOUS

As Recorded by Eric Johnson

(From the album AH VIA MUSICOM/Capitol Records)

*Music by Eric Johnson*



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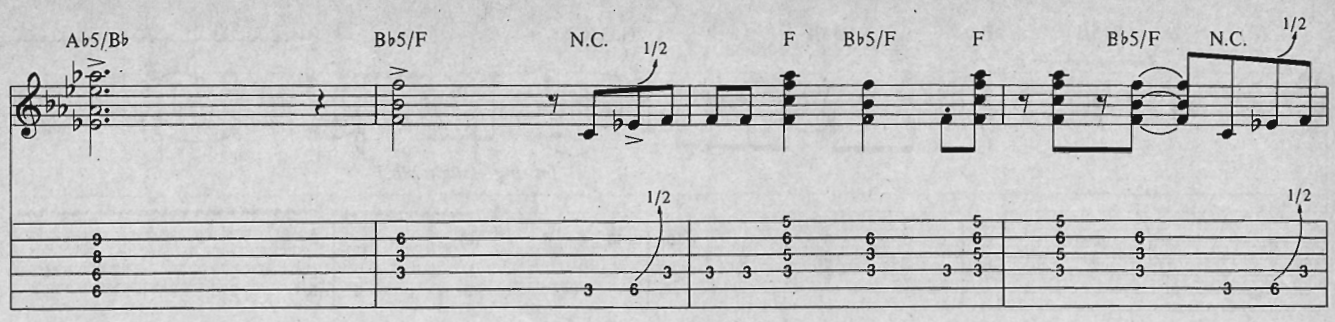
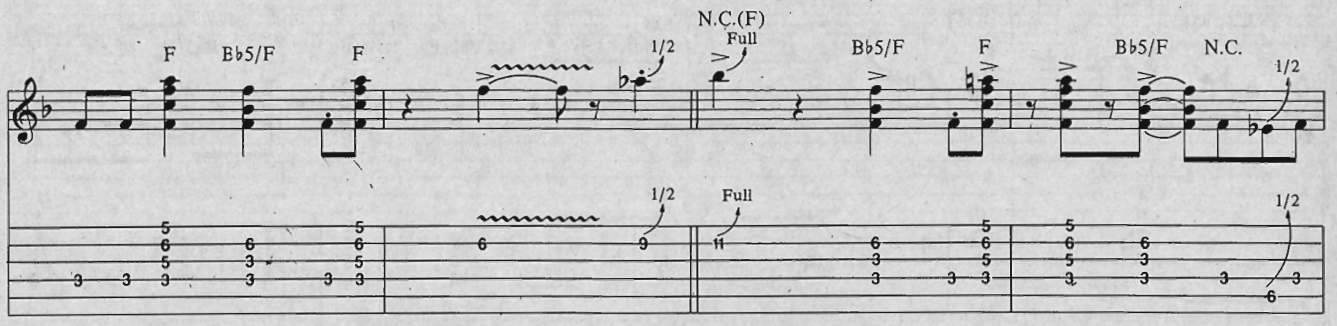
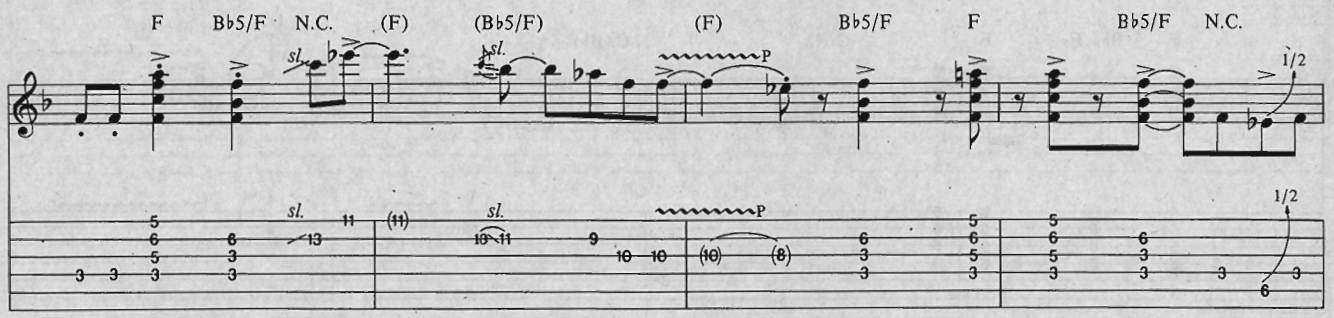
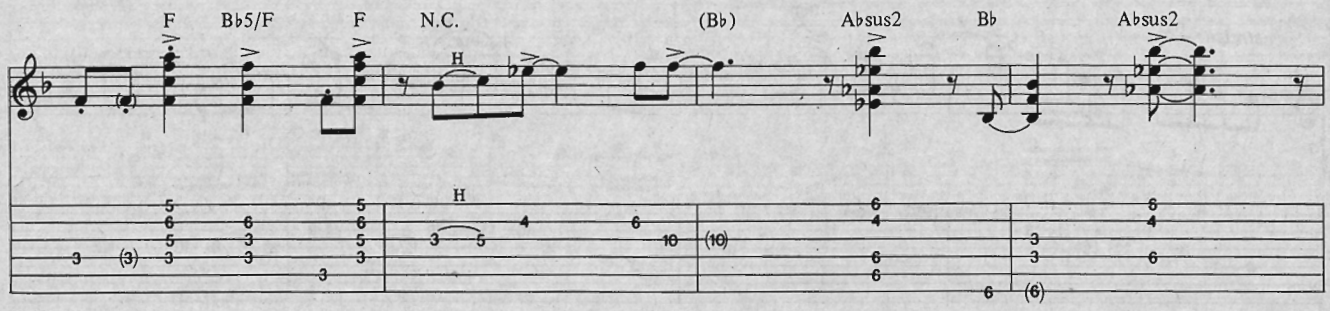
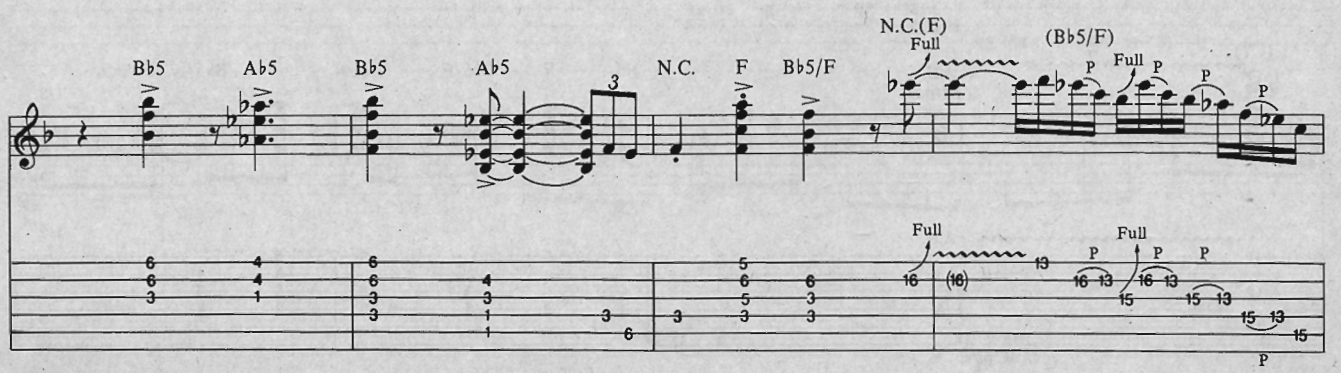
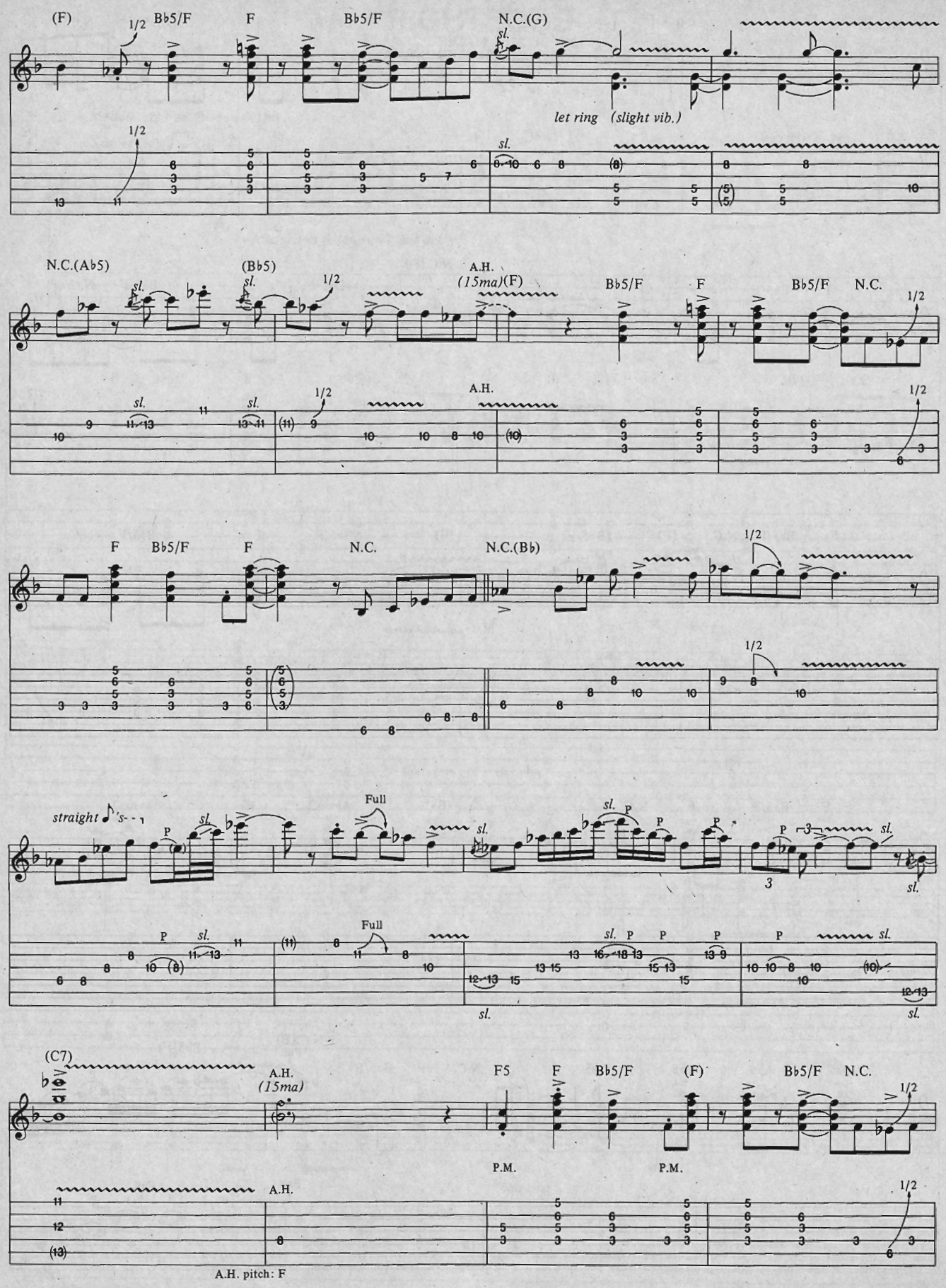

A♭5/B♭
B♭5/F
N.C.
1/2
F
B♭5/F
F
B♭5/F
N.C.
1/2

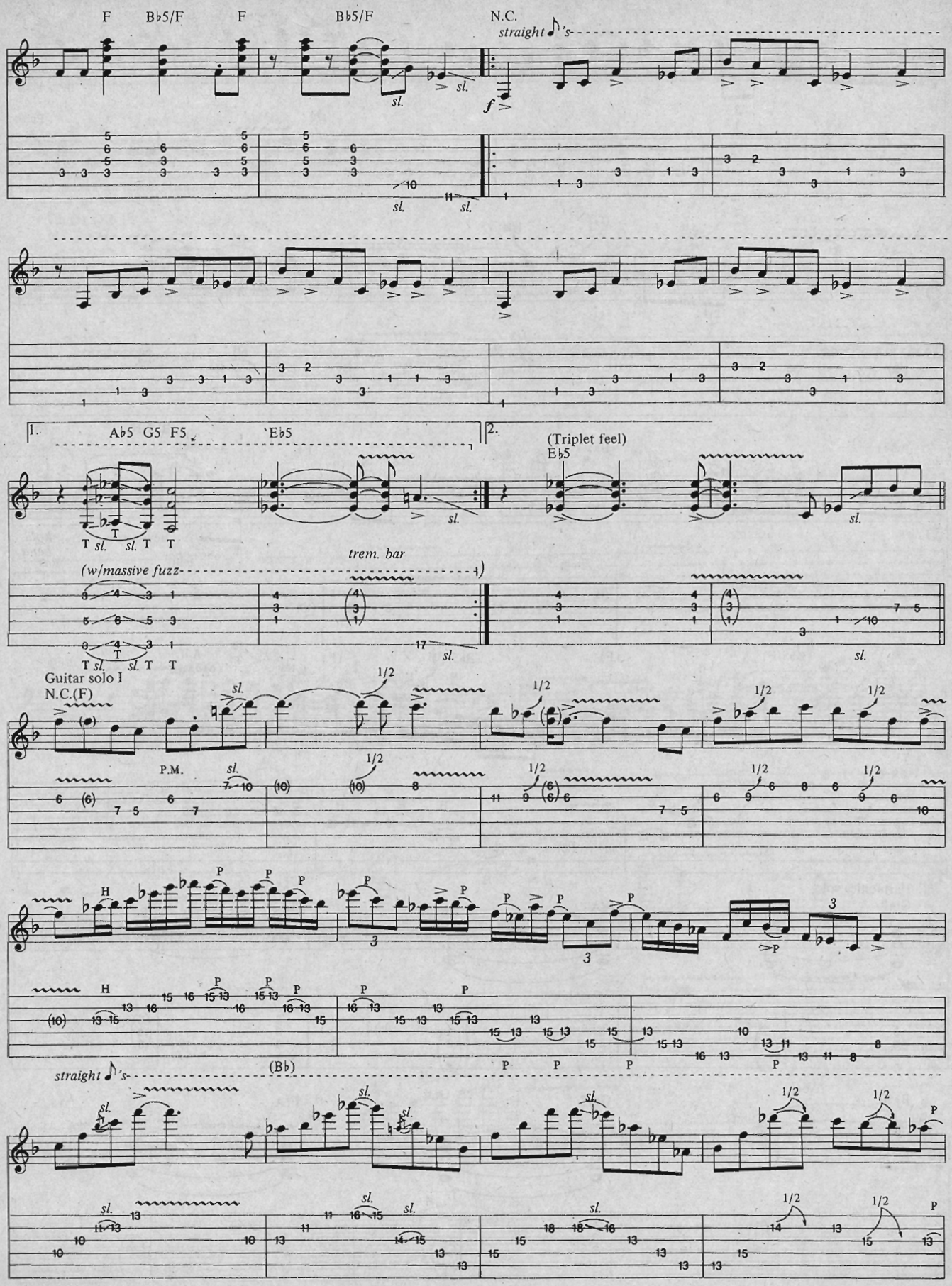

F
B♭5/F
F
1/2
N.C.(F)
Full
B♭5/F
F
B♭5/F
N.C.
1/2
Full
1/2

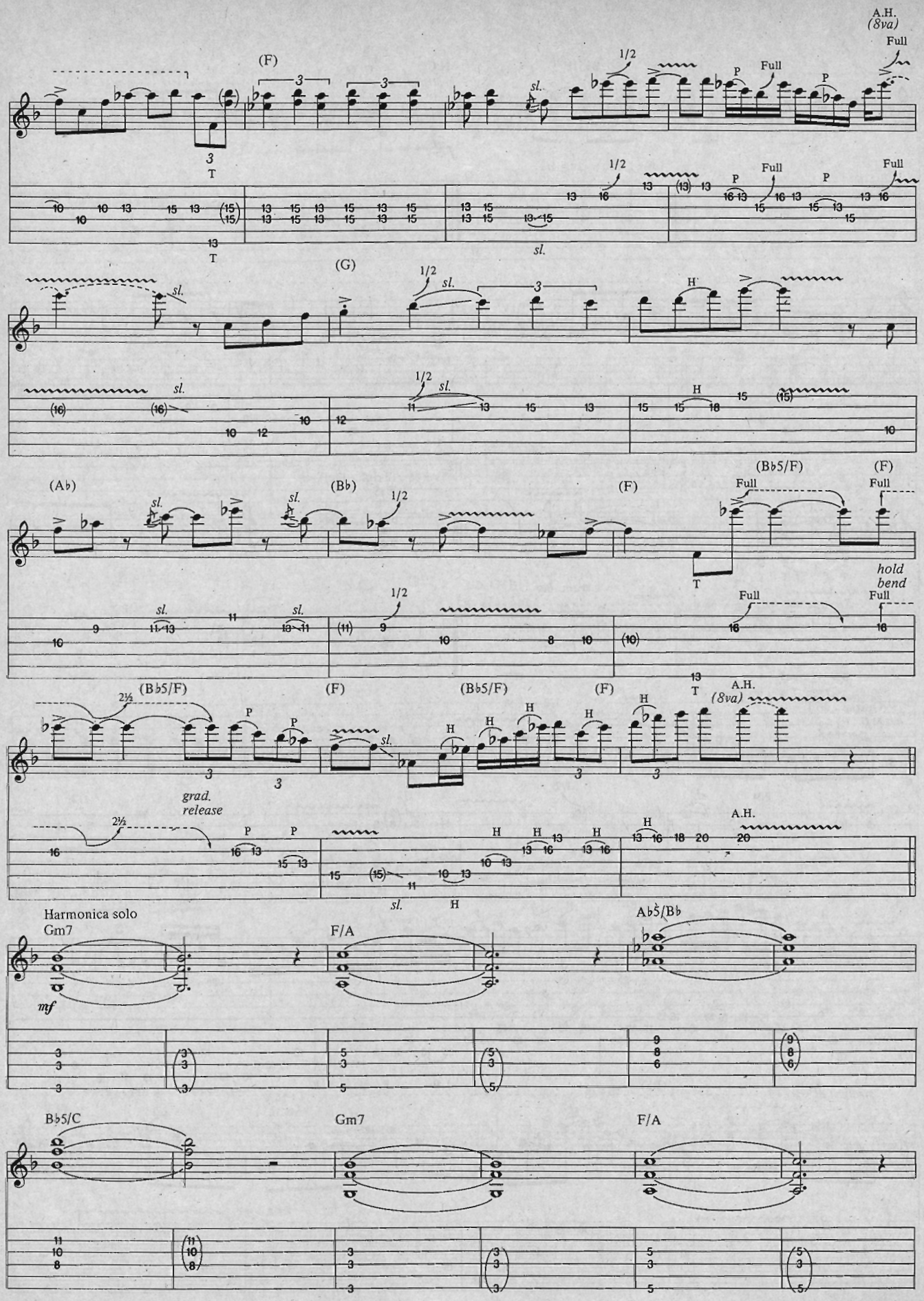

F
B♭5/F
N.C.
(F)
(B♭5/F)
(F)
B♭5/F
F
B♭5/F
N.C.
1/2
sl.
P
1/2

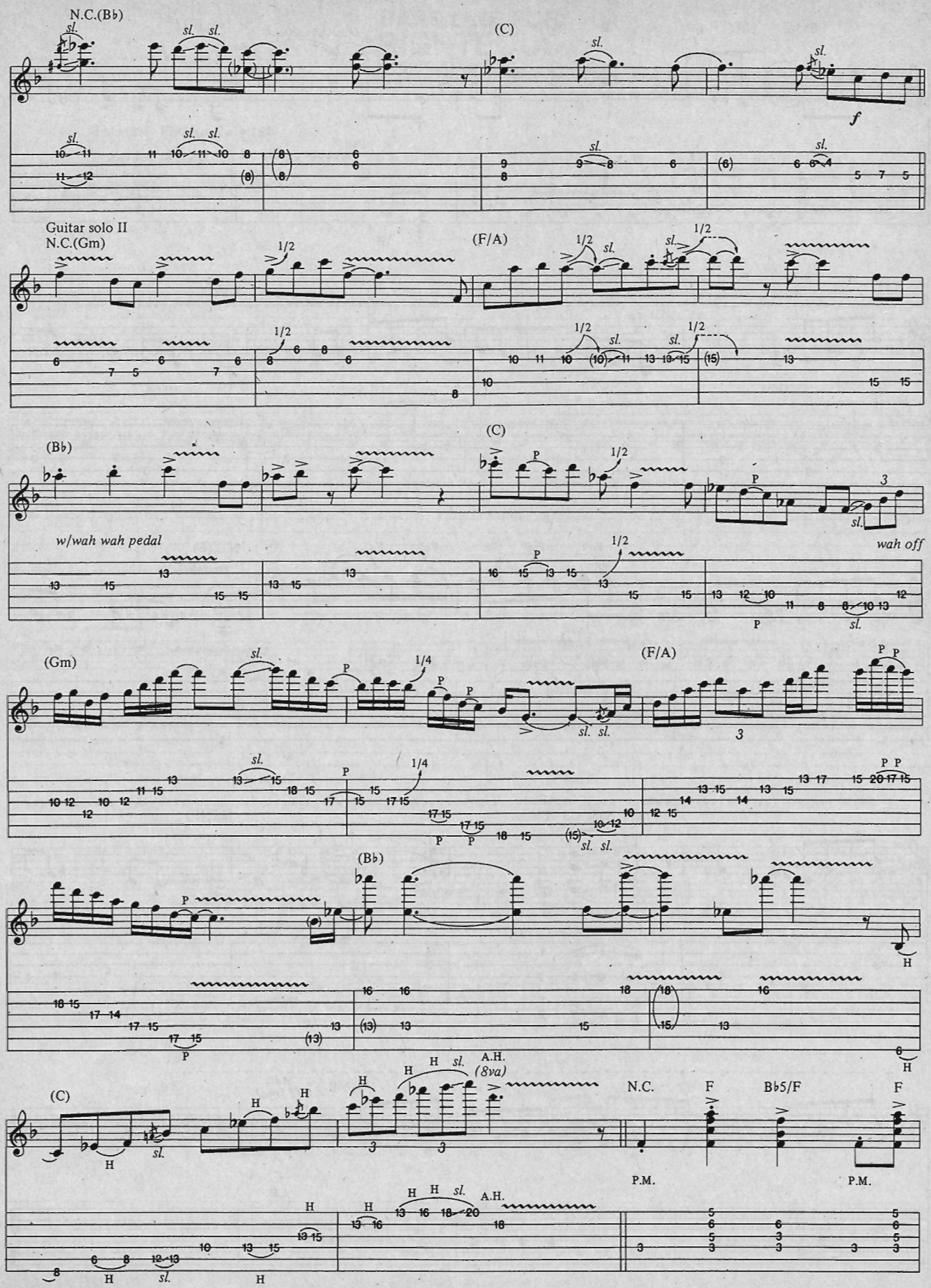

F
B♭5/F
F
N.C.
(B♭)
Absus2
B♭
Absus2
H

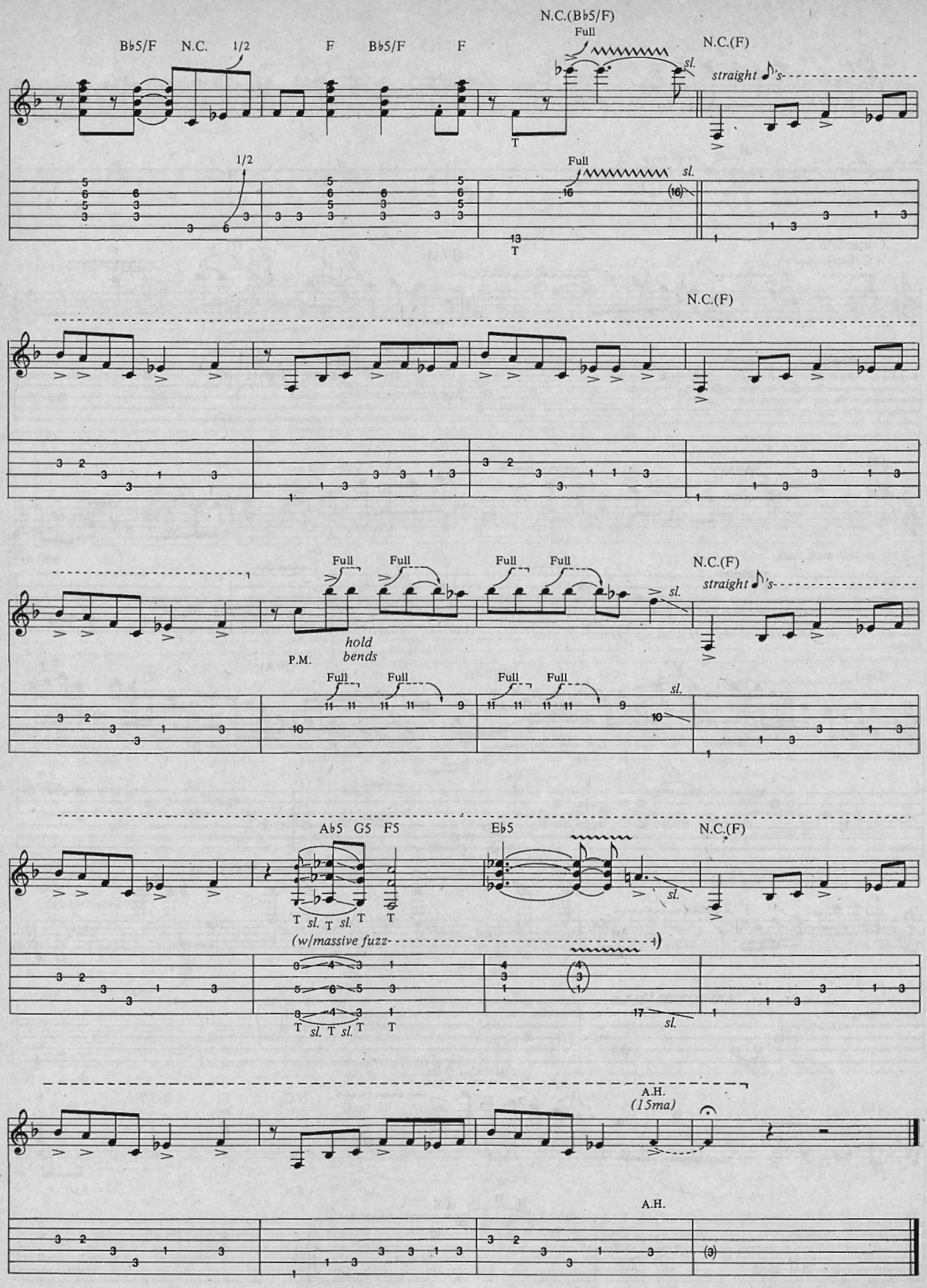

B♭5
A♭5
B♭5
A♭5
N.C.
F
B♭5/F
N.C.(F)
Full
(B♭5/F)
Full
P
Full
P
P


(F)
1/2
B♭5/F
F
B♭5/F
N.C.(G)
sl.
let ring (slight vib.)
N.C.(A♭5)
(B♭5)
A.H.
(15ma)(F)
B♭5/F
F
B♭5/F
N.C.
A.H.
F
B♭5/F
F
N.C.
N.C.(B♭)
straight
Full
P
(C7)
A.H.
(15ma)
F5
F
B♭5/F
(F)
B♭5/F
N.C.
P.M.
P.M.
A.H.
A.H. pitch: F


F
B♭5/F
F
B♭5/F
N.C.
straight ♪'s
f
sl.
1.
A♭5 G5 F5
E♭5
2.
(Triplet feel)
E♭5
trem. bar
(w/massive fuzz)
Guitar solo I
N.C.(F)
P.M.
H
P
(B♭)
straight ♪'s


A.H.
(8va)
Full
(F)
1/2
P
Full
P
sl.
T
(G)
H
(Ab)
(Bb)
(F)
(Bb5/F)
(F)
hold
bend
(Bb5/F)
2½
grad.
release
A.H.
Harmonica solo
Gm7
F/A
Ab5/Bb
mf
Bb5/C
Gm7
F/A

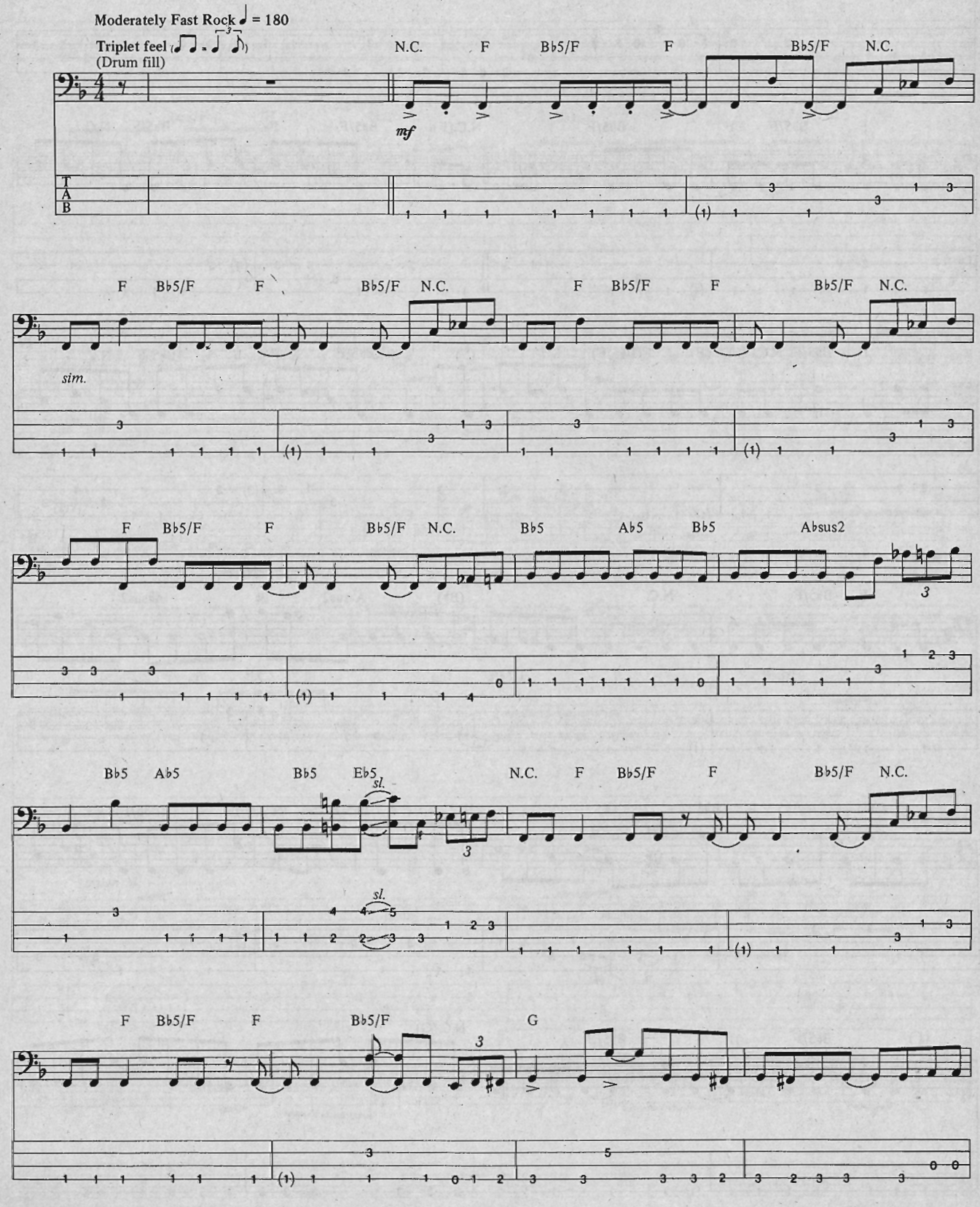

N.C.(B♭)
(C)
f
Guitar solo II
N.C.(Gm)
(F/A)
(B♭)
(C)
w/wah wah pedal
wah off
(Gm)
(F/A)
(B♭)
(C)
(8va)
N.C.
F
B♭5/F
F
P.M.
P.M.


Bb5/F
N.C.
1/2
F
Bb5/F
F
N.C.(Bb5/F)
Full
sl.
N.C.(F)
straight ♪'s
T
1/2
Full
sl.
N.C.(F)
Full
Full
Full
Full
N.C.(F)
straight ♪'s
sl.
hold
bends
P.M.
Full
Full
Full
Full
sl.
Ab5
G5
F5
Eb5
N.C.(F)
T sl. T sl. T
T
sl.
(w/massive fuzz
T sl. T sl. T
T
sl.
A.H.
(15ma)
A.H.

# BASS LINE FOR
# RIGHTEOUS

As Recorded by Eric Johnson
(From the album AH VIA MUSICOM/Capitol Records)

*Music by Eric Johnson*

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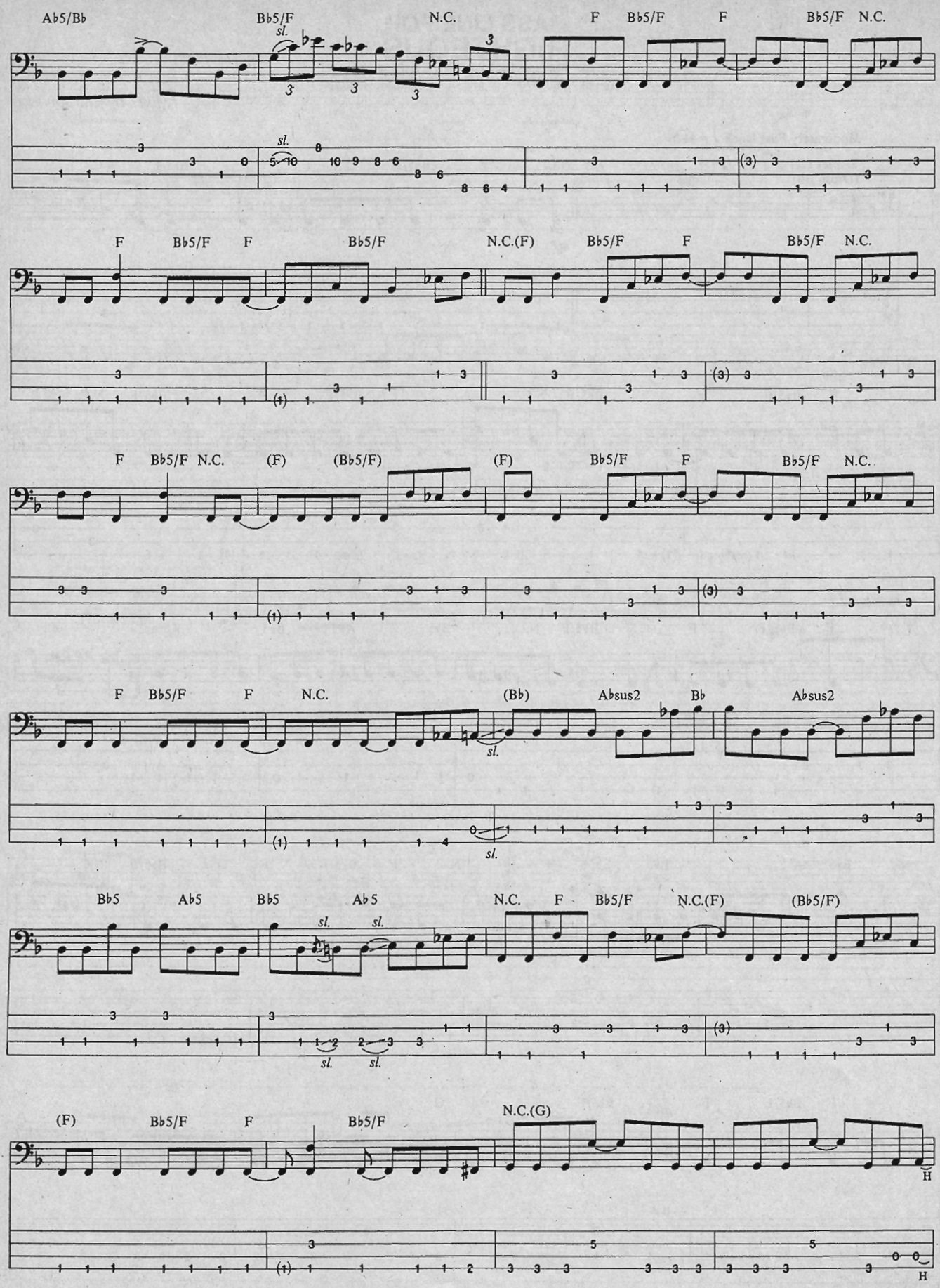
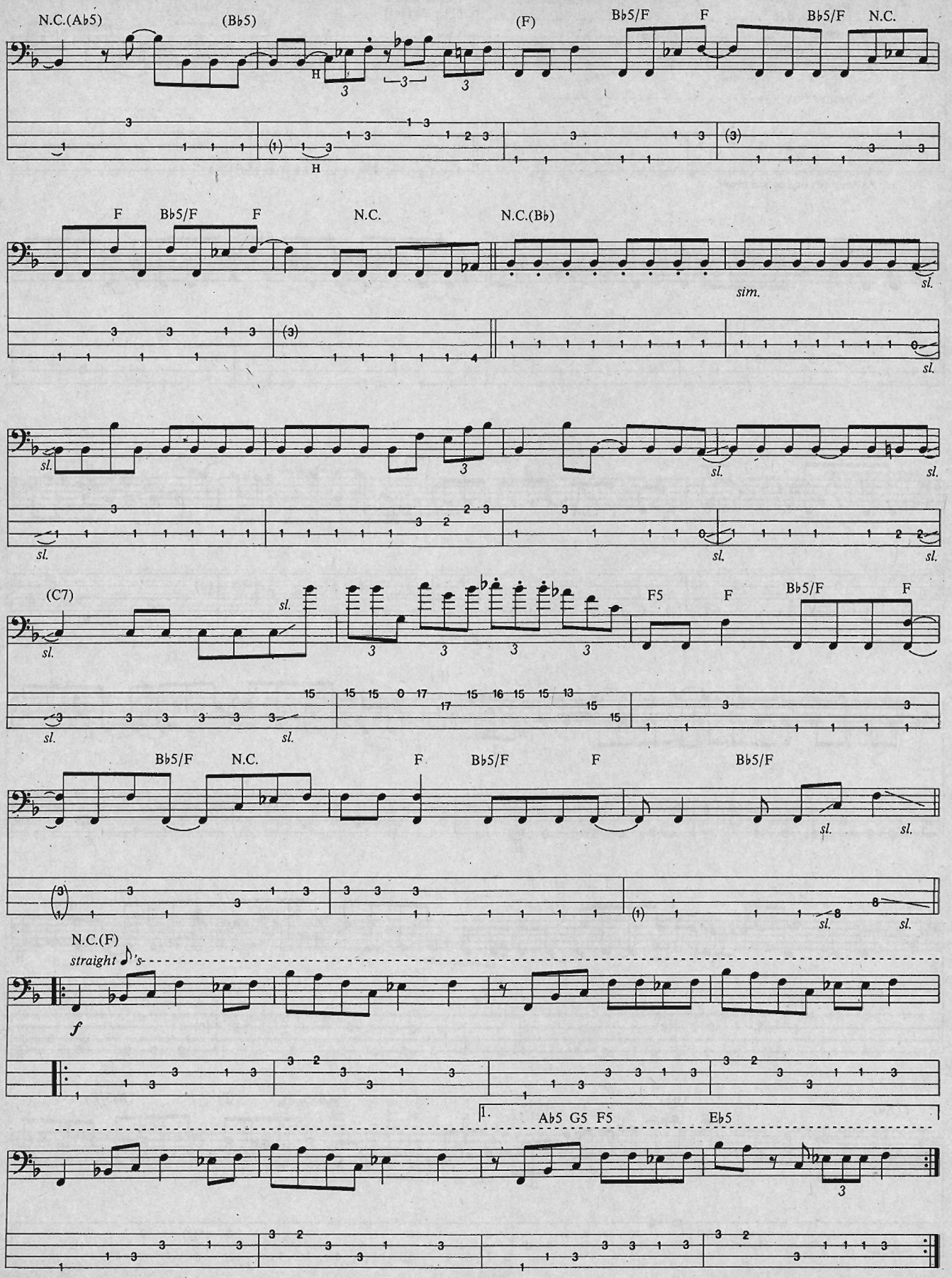
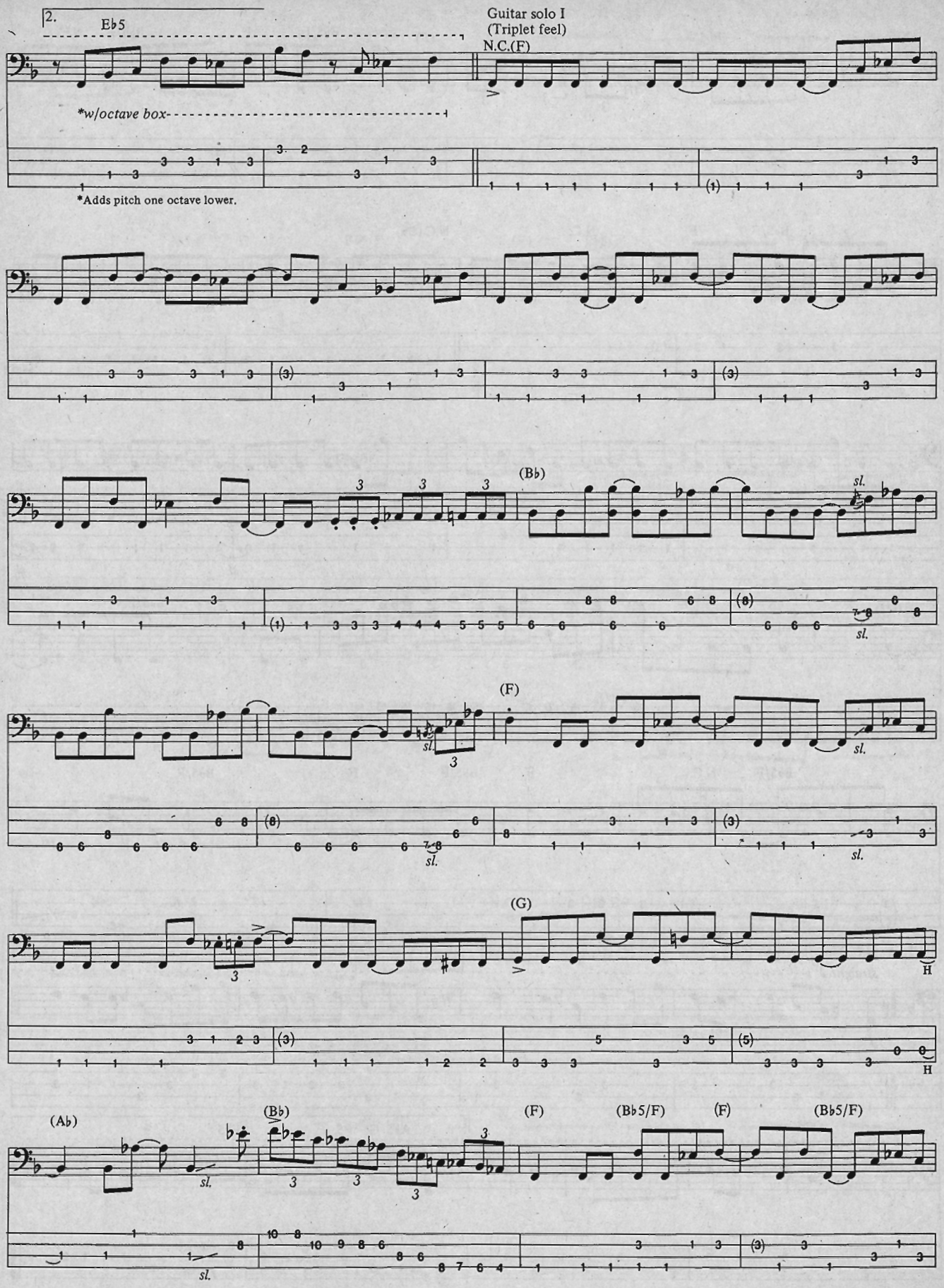
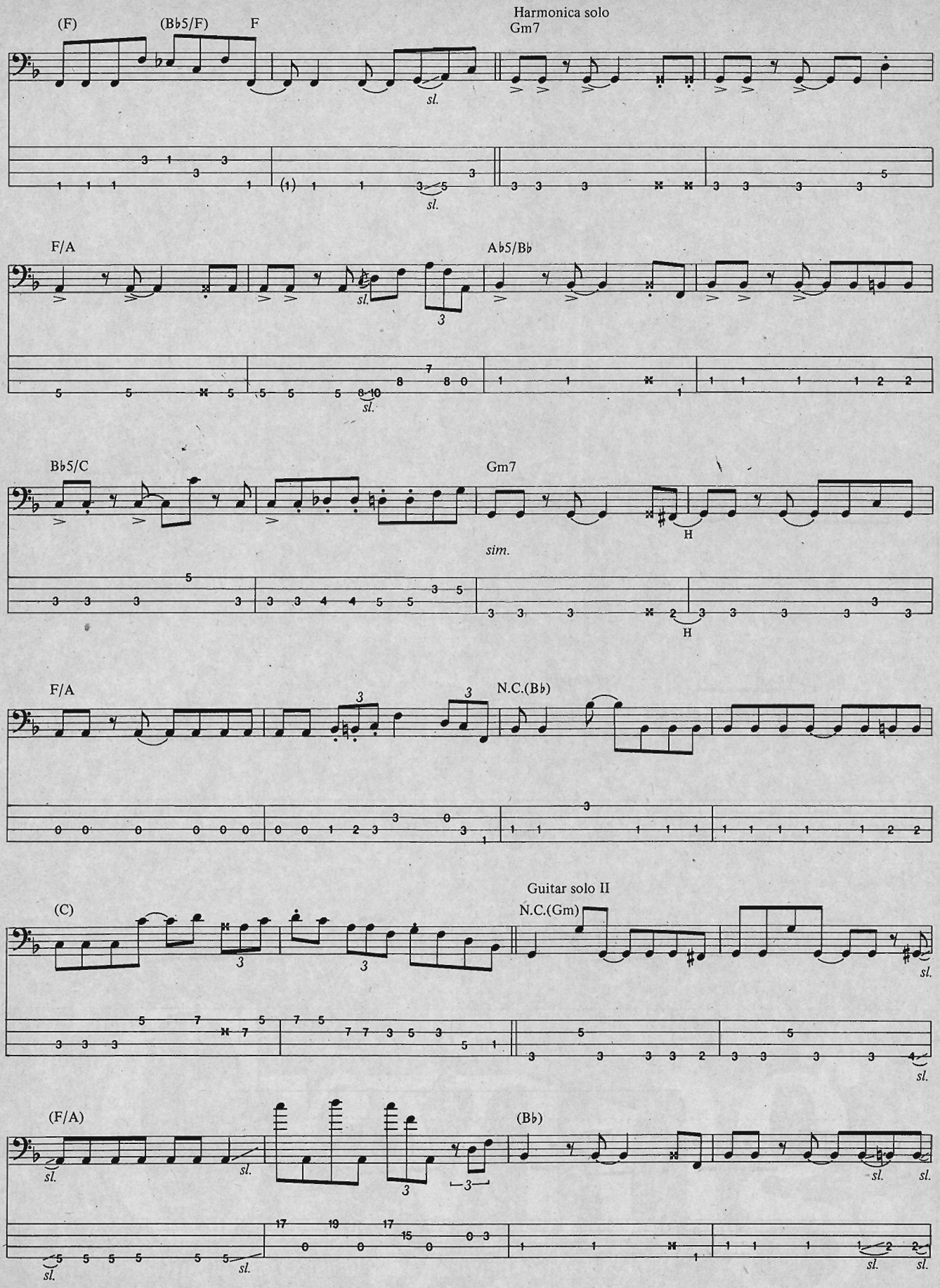
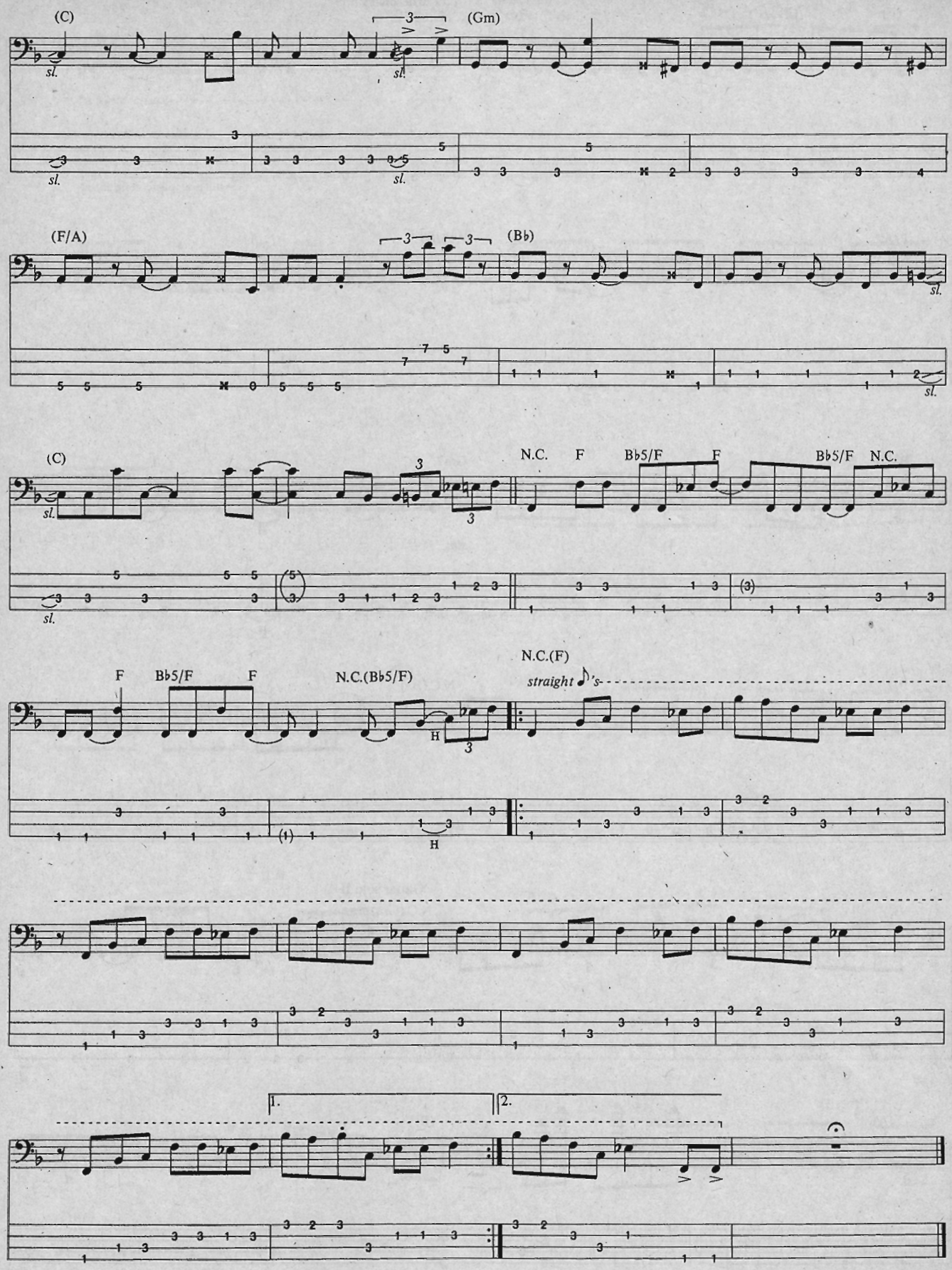

A♭5/B♭
B♭5/F
N.C.
F
B♭5/F
F
B♭5/F
N.C.
sl.
F
B♭5/F
F
B♭5/F
N.C.(F)
B♭5/F
F
B♭5/F
N.C.
F
B♭5/F
N.C.
(F)
(B♭5/F)
(F)
B♭5/F
F
B♭5/F
N.C.
F
B♭5/F
F
N.C.
(B♭)
A♭sus2
B♭
A♭sus2
sl.
B♭5
A♭5
B♭5
A♭5
sl.
sl.
N.C.
F
B♭5/F
N.C.(F)
(B♭5/F)
sl.
sl.
(F)
B♭5/F
F
B♭5/F
N.C.(G)
H
H


N.C.(A♭5)
(B♭5)
(F)
B♭5/F
F
B♭5/F
N.C.
F
B♭5/F
F
N.C.
N.C.(B♭)
sim.
sl.
(C7)
F5
F
B♭5/F
F
B♭5/F
N.C.
F
B♭5/F
F
B♭5/F
N.C.(F)
straight ♪'s
f
1.
A♭5 G5 F5
E♭5


2.
E♭5
Guitar solo I
(Triplet feel)
N.C.(F)
*w/octave box
*Adds pitch one octave lower.
(B♭)
sl.
(F)
(G)
H
(A♭)
(B♭5/F)


(F)
(B♭5/F)
F
Harmonica solo
Gm7
sl.
F/A
A♭5/B♭
B♭5/C
Gm7
sim.
H
F/A
N.C.(B♭)
Guitar solo II
(C)
N.C.(Gm)
(F/A)
(B♭)


(C)
(Gm)
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N.C.(Bb5/F)
N.C.(F)
straight ♪'s
1.
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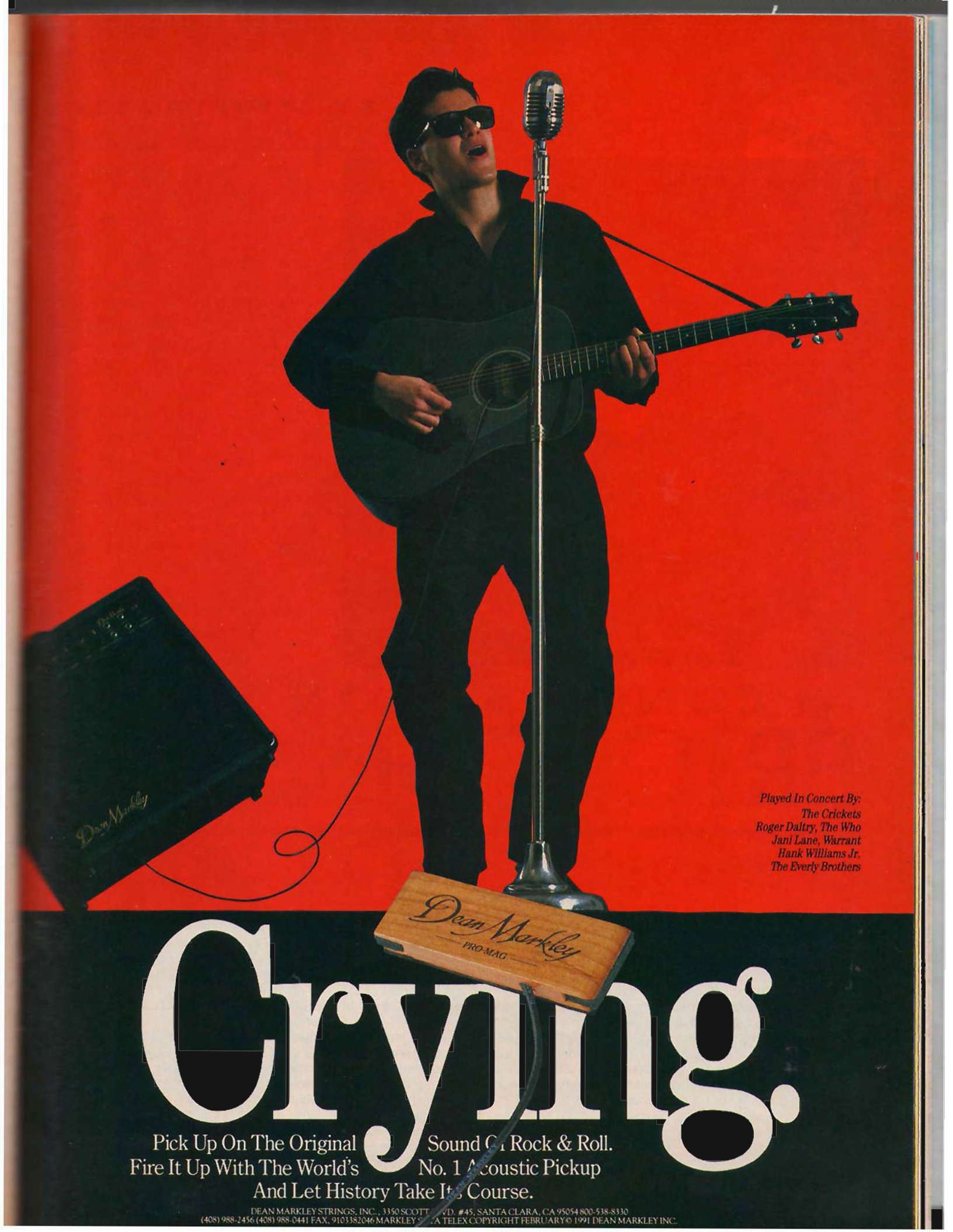
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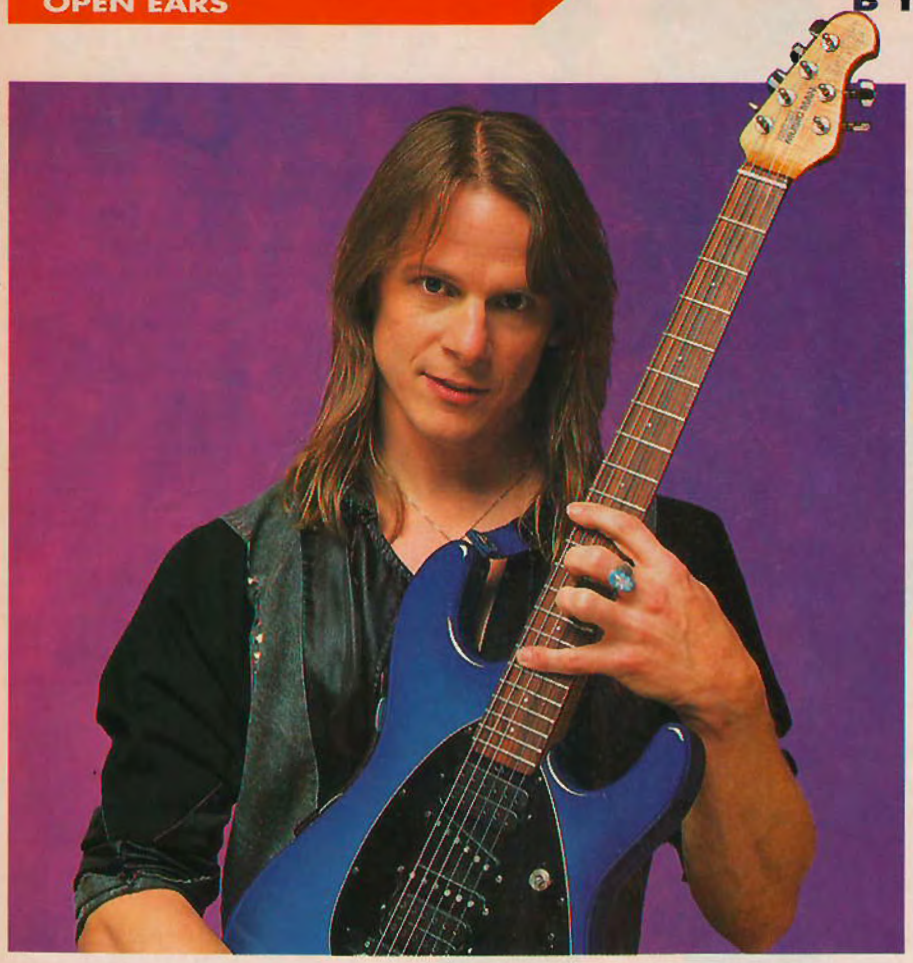
BY STEVE MORSE



Glen La Ferman

With last year's "Cliffs of Dover" as his introduction to the elusive mass audience, and *Ah Via Musicom*, his A+ term paper, this year's Readers Choice Selection for Best Instrumentalist, Eric Johnson, was the single highest vote-getter in his category, more than fulfilling all the promise his fans have long had for the Austin-based master of the guitar tone and tickle. Among these devoted fans, no one has been more loyal than our own Steve Morse, who had championed Eric to the world long before Eric's first album, *Tones,* ever hit the street. Steve not only interviewed Eric in these pages back in 1987, but also happened to be the runner up to Eric in this year's instrumentalist category. It didn't take much persuading to get these two great players together again.

# A CONVERSATION WITH ERIC JOHNSON

STEVE: It seems to me you made it big from doing your old original sound, but were you getting some pressure to change, and do more of a singing/pop style?

ERIC: Yeah, the instrumental music that we've been doing was definitely what ended up getting things going. But all along I was told I needed to write lyrics for the instrumental songs, make them all shorter and everything. For the most part, I just tried to keep doing what I enjoyed doing, so at least I'd be having fun if stuff wasn't working out in the business.

STEVE: Now that you have totally different circumstances, do you think the creative process will go differently, or do you think you'll still use the same rules that you use?

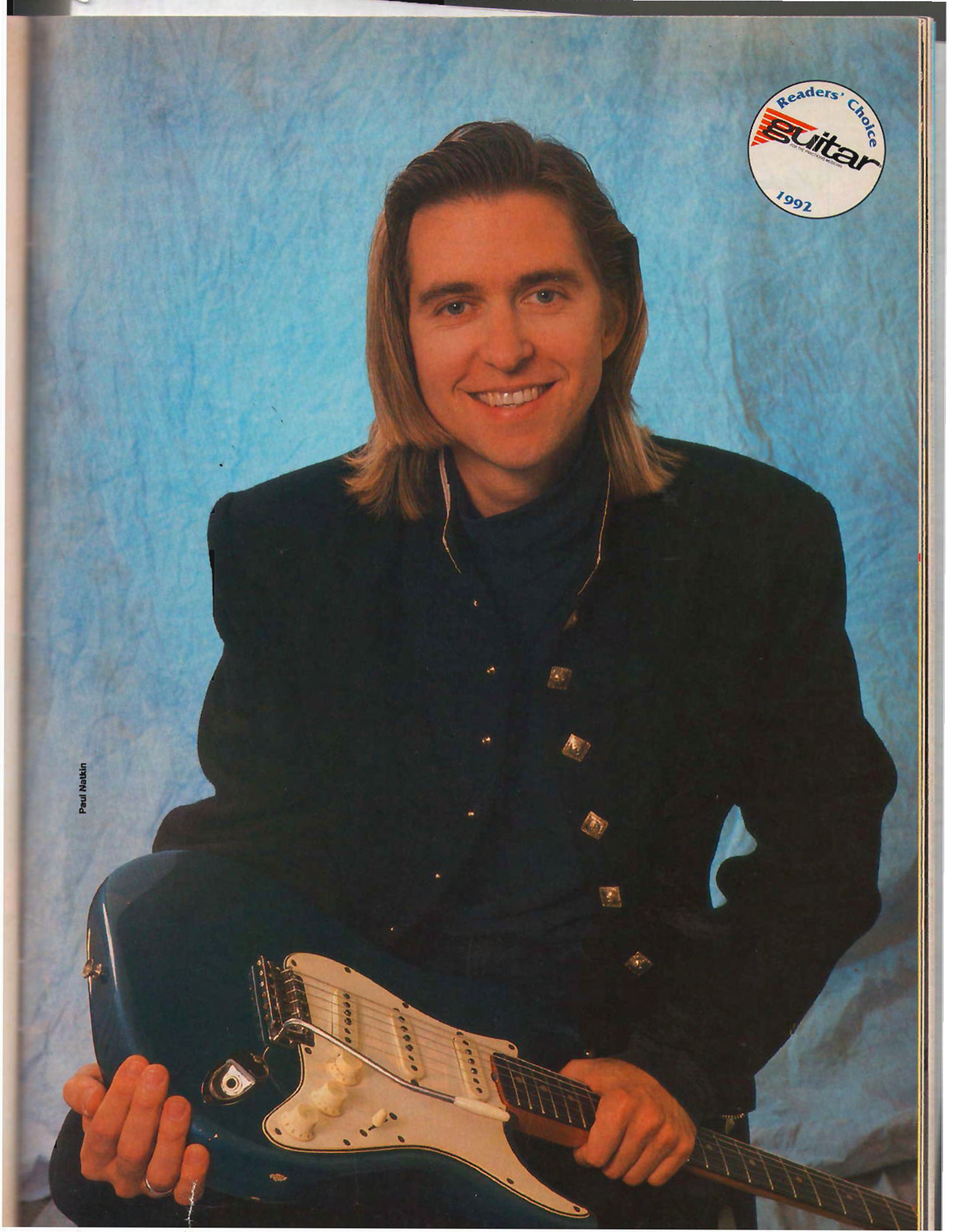
ERIC: I hope to expand a little as far as tools. Experiment. Personally, on the last thing I did, a lot of time was spent experimenting, trying to figure out how to capture a sound on tape. Maybe with some ideas carried forward from that, some more experimentation could be used on a lot of the technical recording stuff. The treatment of the songs is real important. I've been trying to think of a way to approach the next record, get a little different perspective in the treatment of the arrangement and orchestration. I'd like to grow a little bit.

STEVE: Do you think it would have been better if you had had success earlier?

ERIC: I don't know about that. I guess everything happens at the right time. We've always been doing the same thing, but I don't think I listened a lot to live tapes, or watched a lot of live videos, so that I really saw where the holes were. I try to do that more now, and there's so much room to go forward from here. I'm a little more discriminating than I was then. I know back then my singing was pretty horrendous. I'm still trying to learn how to compose better songs.

STEVE: What does it feel like when people who wouldn't give you the time of day are now calling you up, asking you to do things?

ERIC: Like when I used to call you all the time, and got, "Well, Mr. Morse is in a meeting. He's on his 15th lunch today, he can't take your call"? I think, if there's some value on being older, it's that you can get a little more tempered about what's really important and what really isn't, as far as placement of priorities. Priority-wise, some of the stuff that goes along with having a little success doesn't quite have the same weight it might have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had for me when I was a kid. Consequently, I don't feel any retributive urge to thrash out at these people. The attention comes and goes. I've noticed the flux just depending on what song you might have on the radio. And then, three months later, you might be in a period where you don't have anything on and not be quite as visible, sonically, and there'll be a different vibe. It's like ocean waves constantly changing.

STEVE: I heard you on a Stu Hamm cut on the radio. How do you feel about doing sideman projects?

ERIC: Oh, I don't mind it. I enjoy playing with other people and getting a good trade-off of energy. Sometimes you get into a feel where somebody doesn't reach the same way as you. It'll move something in you to a different place. I met Stu on the Joe Satriani tour. We talked about it then.

STEVE: Guitar-wise, is your rig pretty much the same? Are you still using the Echoplex?

ERIC: Yeah. They're definitely on their last legs.

STEVE: Do you change the tapes often?

ERIC: Lately I haven't been changing the tapes that often because they're pretty hard to find. I use them until they break.

STEVE: I used to wind tapes on there, 'cause it's a certain length of tape, and you just splice it. The cassette is the thing you have to thread right. But you can wind it on there yourself. You can buy one reel of good tape.

ERIC: You have to sit there and pull it through? Does it sound better that way?

STEVE: I thought so. I used to have a couple Echoplexes, and if you have a reel-to-reel tape recorder, you can put the reel on there and use it to pull the other tape off—just cut it, and pull. Then have the reel of supply tape right next to it, and just wind it on. It takes a little bit of doing, but the tops pop right off them, and you can do it.

ERIC: I'll have to try that. I've been experimenting a little bit with guitar sounds. I was gonna ask you about that IVL pickup you use. 'Cause you have the greatest synth. I mean, it doesn't sound like there's a lag.

STEVE: Well, there is. Part of the way they get it to sound that way is to not use real sharp, Rhodes-like sounds. Basically, they all are going to have lag, unless the frets have wires in them, because with the lower strings it takes more time to analyze the frequencies. But the lag is pretty insignificant up on the high end. They have one using light-sensitive pickups–

ERIC: Photons.

STEVE: Yeah, photons.

ERIC: They're in Austin. That's the best sound I ever heard.

STEVE: I actually like the Shadow unit a lot too, just as well as the IVL. But both companies are practically out of business, due to lack of interest. Are you still using those weird tube amps?

ERIC: Yeah, a Dumble and Marshall and a Twin.

STEVE: You don't still wire your cabinets stereo, do you?

ERIC: I have one wired stereo, yeah, between a Twin cabinet and Marshall spliced stereo.

STEVE: Does it have a baffle between the two sets of speakers?

ERIC: No, it's got kind of an open back with four EV's. I have a Marshall Jubilee head.

STEVE: Is one of those that VTM? It makes a real good power amp. I use the VTM for the short delay that's almost the same. It's so short, it just bites through the amps, straight.

ERIC: Wow. You use the JBL speakers?

STEVE: No, just for recording. I switched to these Peavey speakers. They're Scorpion and Black Widow speakers. Scorpion Plus speakers. They're indestructable, and they sound really good. They take some of the edge off. You know how a Marshall through Celestions is real punchy? First of all, the Jubilee has a midrange in it, and then the Scorpion takes some of the edge off it.

ERIC: Do they have kind of a warm sound?

STEVE: I can't really describe it too well, except that they have more punch. When you hit a note, it kicks you, instead of just being loud and fuzzy. It's got good power, but they're not as incredibly powerful as the JBLs...But wait a minute, I'm supposed to be asking the questions! One of your most famous quotes was that you could tell the difference between fresh and stale batteries. Everybody has different standards, but you really spent a long time on your record, and you spend a lot of time on soundchecks. Is there really a difference to you between the one version on the album and the one that we heard?

ERIC: Yeah, I think there is. It can be subtle. The whole deal on the record was that you get 80 or 85% of it, and it takes an incredibly long time to get that other 10 or 15%. That's my own tweaking, very weird, trying to get it. To me, that level, that final level, is the hardest thing to get. I would do leads, they'd be okay, but just a little sloppy, or the tone wasn't quite right. Not that there's anything wrong with that. It's just the criteria I was trying to go for on the record. It was a challenge. I was just trying to see how much I could get the tone I heard in my head, how much I could play just as clean as possible. I'd think I accomplished all that, but then I'd sit back and listen to the record, and in some places, maybe the groove could have been a little more natural, or flowing. I just got so introspective about getting everything.

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Sometimes, on some of the songs, I listen to the album and it sounds a little bit like the groove was manufactured.
STEVE: It sounds great to me.
ERIC: You listen to great violinists, or cellists, or pianists, or any kind of instrumental playing, and then you go back to electric guitar, and you stay with it for years and years and years, and then you go, 'Where can I take this? How can I shift gears?' And then you think, how can you get the electric guitar to have this kind of dynamic in the sound? Getting the electric guitar to take on that kind of sound in the studio, and getting it on tape and stuff, drives me nuts (laughs). I'm sure you get some of that.
STEVE: I know how hard it is to get that last few percent the way you want. To a certain extent, sometimes I can't be that patient, 'cause I keep saying, 'I want to hear the whole picture.' But I've always noticed, that's what I tell guitarists when they ask me about you. "Well, sure the guy can play. He does everything." Getting a sound is part of it, especially when you're recording. Being able to do it live is real impressive, too. Let me ask you another question. What do you think young guitarists who've just gotten into bands should concentrate on?
ERIC: Being as good an integral player as possible. Learning to play lead at as fast a pace as they can, but at the same time trying not to outplay themselves from where they are, technically. Try to play within the realm of your expertise at the moment. It'll sound better in the group, and you'll come off as a better player as well, rather than trying to do what you can't do at a particular moment.
STEVE: How do you draw a line between playing a part where you know it'll work, and trying something different?
ERIC: Actually, I guess you have to go out on a limb to get better. I do a lot of that on my own, when I'm practicing, and then I'll do half as much of that live. That's a good point. That's true for somebody who wants to develop their style. I know my *least* favorite playing of mine. My least favorite playing is when I'm just hot-dogging on the fretboard. It comes off really shallow, and it's like a bunch of antics. Sometimes, if I just rely on where I am in the moment, playing more ensemble-y with the band, I can play much better, and there might even be a few moments that do have those flowery moments, but it'll be in a much more justifiable part of the music.
STEVE: When you're playing a solo, would you like to know that the other guys are listening to your solo?
ERIC: Yeah (laughter)! That's interesting. Do you ever have that in your case?
STEVE: Sure, I say to the guys, "By the way, there's no reason for us to be on the stage if we're not listening to each other."
ERIC: Right, I know exactly what you're saying, and that couldn't be more important. I feel that sometimes. I also feel sometimes that I'm not listening to the band. I play my worst, especially soloing, when I'm just listening to myself. For some reason, maybe it's typical, I sometimes have a need to get into hot-dogging around on the fretboard. Then, if I listen back to the live tape, it's just the worst. My timing is off, the technique's not as good. The band goes, "Oh my God, he's going off on one of those 30 minute solos again!" Especially at practice.
STEVE: How often do you practice with the band?
ERIC: Usually when we work up new songs. Lately, we've been playing so much on the road. We'll do the tour, and then we'll practice a week or two before we go out on the next section of the tour.
STEVE: Do you remember I interviewed you a long time ago for this magazine?
ERIC: Yeah!
STEVE: I'm getting to be a regular Clark Kent.
ERIC: Have you been doing a lot of interviews lately?

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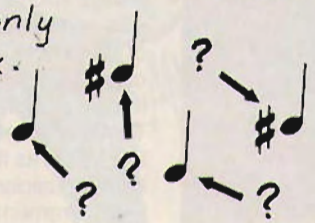

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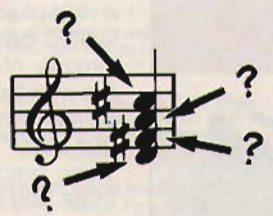

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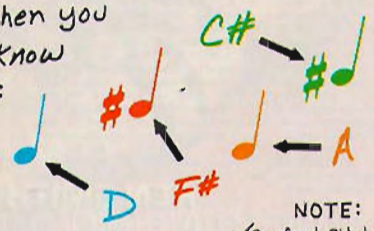


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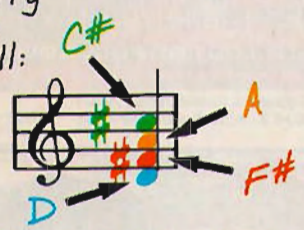


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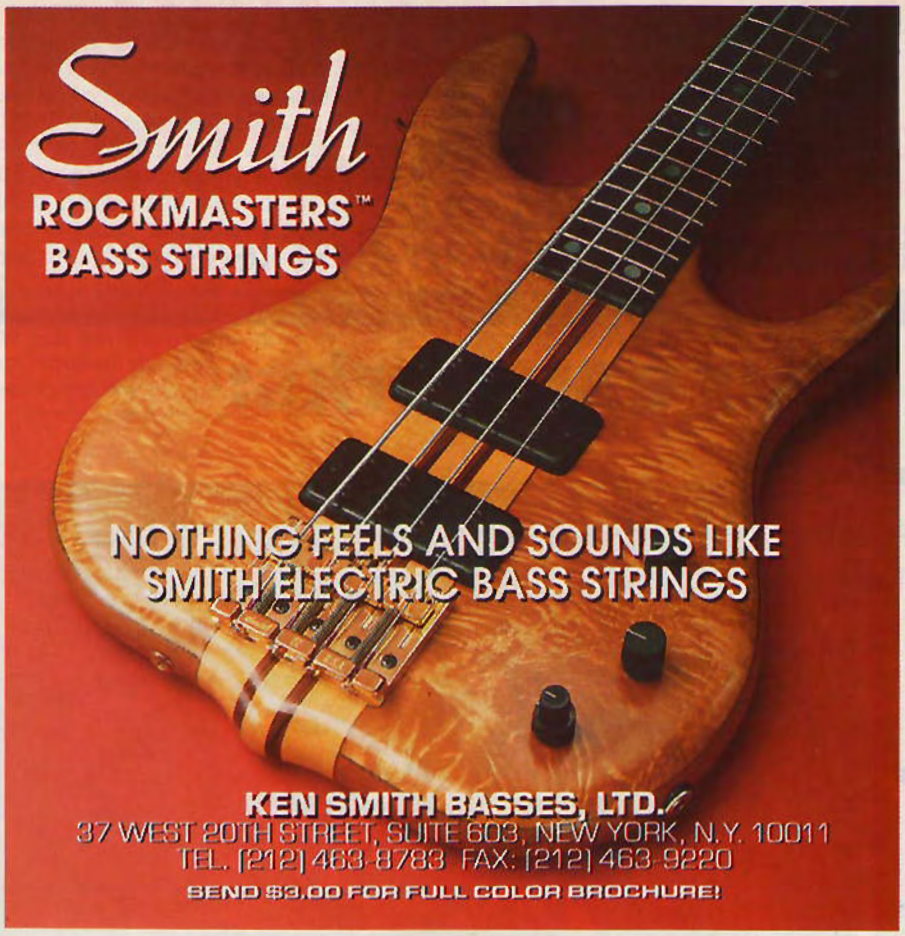

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STEVE: No, this is the first one I've done since then.

ERIC: I'm honored to be interviewed by Steve Morse. It's like the tables have definitely been turned.

STEVE: Don't give me that! Let me ask you another question. When you were, say, 11 or 12 years old, I'm sure you knew that you could catch on and do music easily, but how easy is it to imagine how much you can do with your life as far as making a success when you're that young?

ERIC: I always dreamed about it. I always romanticized. Listening to Hendrix records and Beck records, I'd think, 'God, I wish I could be touring around!' It was a real romantic thing. I loved the whole idea. I was so imbued with being a part of that feel, that it really sustained me to keep practicing, keep playing. I always had it in the back of my dreams that one day it might happen. The magic of the whole thing is not how much you can do, it's how long you can sustain that real zest, that real passion to do it. That's what people pick up on.

STEVE: Was it always easy to be a dedicated musician?

ERIC: I remember in 1970, I was real disillusioned with guitar. When Hendrix died, it kind of took the air out of the tires. He kicked everybody in the rear as far as integrity of guitar playing. And it seems like everybody kind of slacked off at that point. All the rock guitar that was done in that early-'70s period doesn't have the same reaching for the stars vibe. It's more kind of, 'This will work. We'll throw down this lead,' and that's it. And then the whole keyboard rock thing came, which was great, but it didn't really call for guitar at all. Then it started picking up again in the mid-'70s, with the jazz-rock thing—Bill Connors, Chick Corea and John McLaughlin. It was heavy in 1974; that was another wave to ride.

STEVE: Right now, reading this interview, will be a bunch of players who are talented, have gotten some recognition locally, but who are about to give up to go into computer programming, because of the survival thing. How did you make the choice to stay into music, and not just get a job, when it was really tough?

ERIC: I know what Kyle and Dylan and I did. We just played every little bar we could, anywhere, any time. We had to look at the whole picture. We had to look at it real business-wise. We realized we weren't making any money, so we got a cheap van and did all our own equipment. We did all our own driving. We stayed in the van, or stayed in cheap motels. We tried to figure out a way to make it work. There's a lot to be said for sitting down and mapping it out on paper. If you write down what you want to do on paper, you can really look at it, and see

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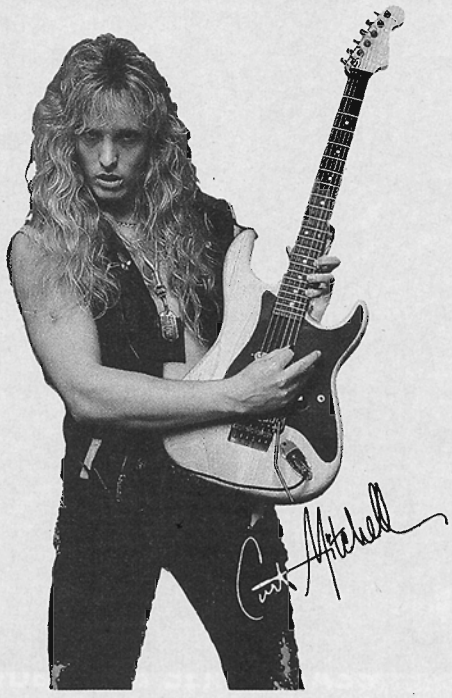

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***TAKE THIS TEST !***

1. How many songs on this page can you play ?
2. Now, how many can you play all the way through ?

That's what I thought. Most guitarists know 30-40 songs ( that is the 1st few chords & a lick or two from the solo).

***WHY ?*** Because learning a song from a $ 25.00 an hour teacher is beyond most guitarist's budget. Tab books don't work because they're hard, no musicial example means you get lost, and since most transcriptions are done by piano players, their accuracy is ..... well you figure it out.

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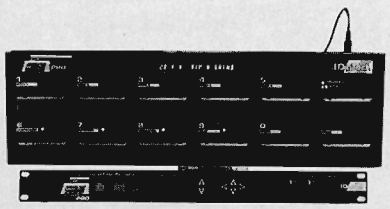

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the pros and cons. What you have going for you, what you don't. I think, for the most part, if you really want to do something, there's a way to make it happen, but you have to cut corners. Even if it means you have to teach guitar, or work in a music store, or work as a guitar tech for somebody else–Just keep working. I think the really important thing is taping yourself, doing demos constantly, no matter if they're on a little cassette player from Eckert's drug store. If you can't afford to go in and do tracks, just keep tabs on listening to yourself, so you can hear what you need to improve upon.

STEVE: Well, that's all the stuff I wanted to ask you. I just wanted to get a glimpse at your 20-year overnight success.

ERIC: 20-year overnight success? I'm too old to appreciate it now. Where's my Geritol?!

STEVE: Don't give me that. I think you're perfectly poised to do whatever you want.

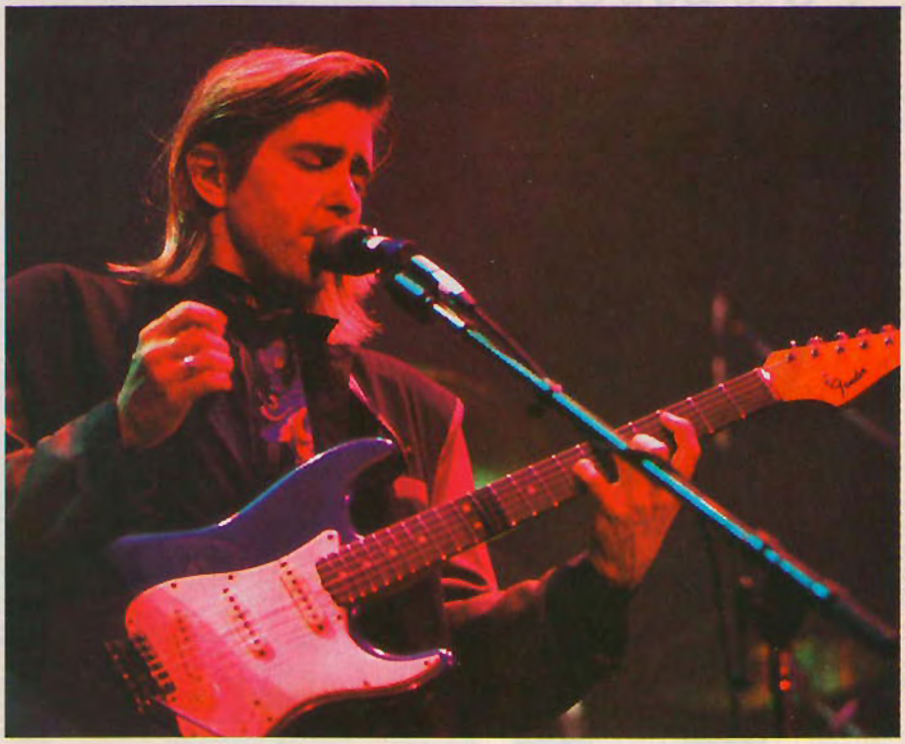
ERIC: Have you been writing?

STEVE: Oh yeah, I've been writing some stuff. We've got a Dregs gig coming up soon.

ERIC: Do you think you'll start on a new record early next year?

STEVE: I'll start sooner than that, but I just don't work for very long at one time, 'cause I get sick of it. I'll start in a few weeks, do some songs, then after I move to Florida the first of the year, we're gonna go out for two legs with the Dregs. We'll have to do a lot of soundchecks.

ERIC: I've got to learn to do shorter soundchecks; then there'd be more time for interviews (laughter).



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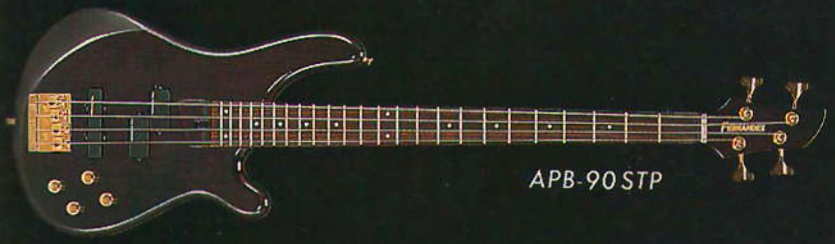

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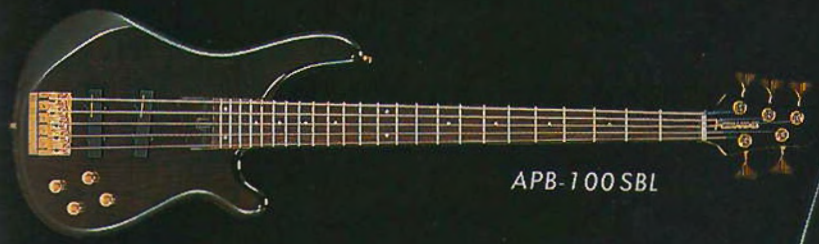

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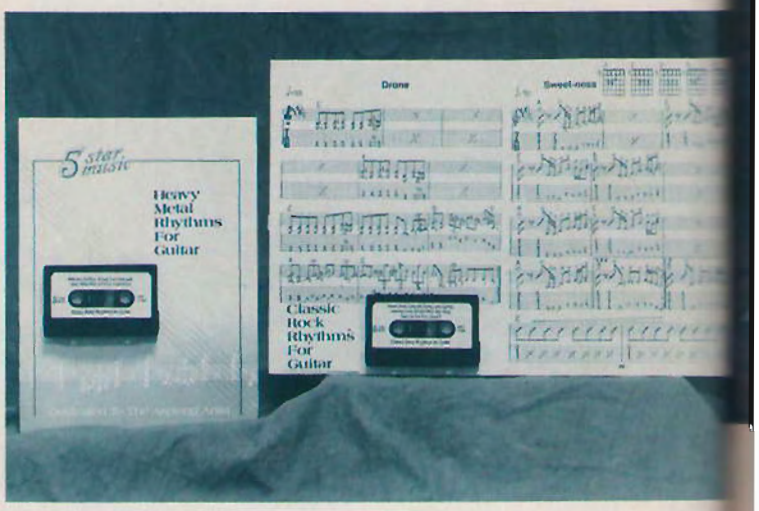


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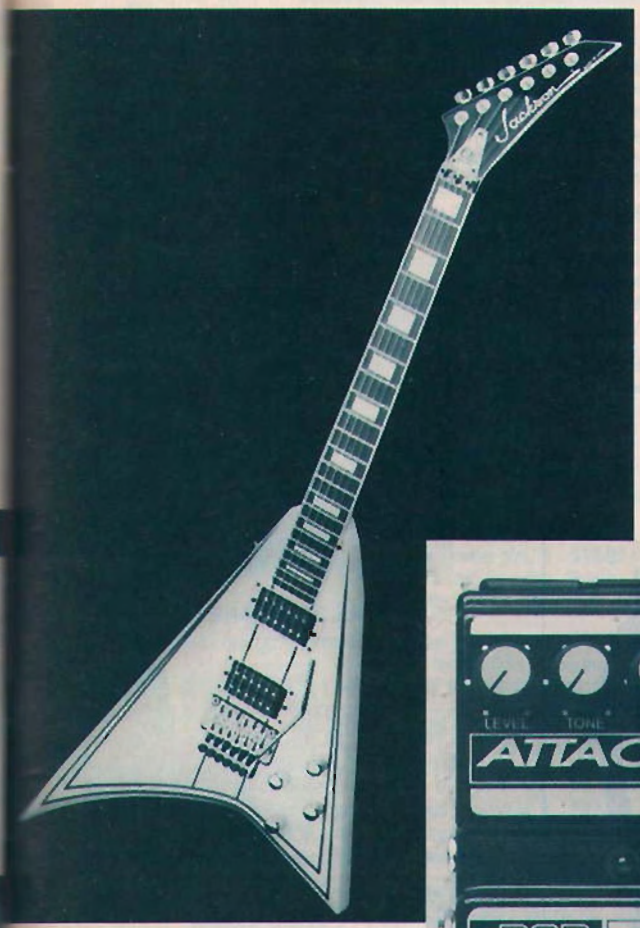

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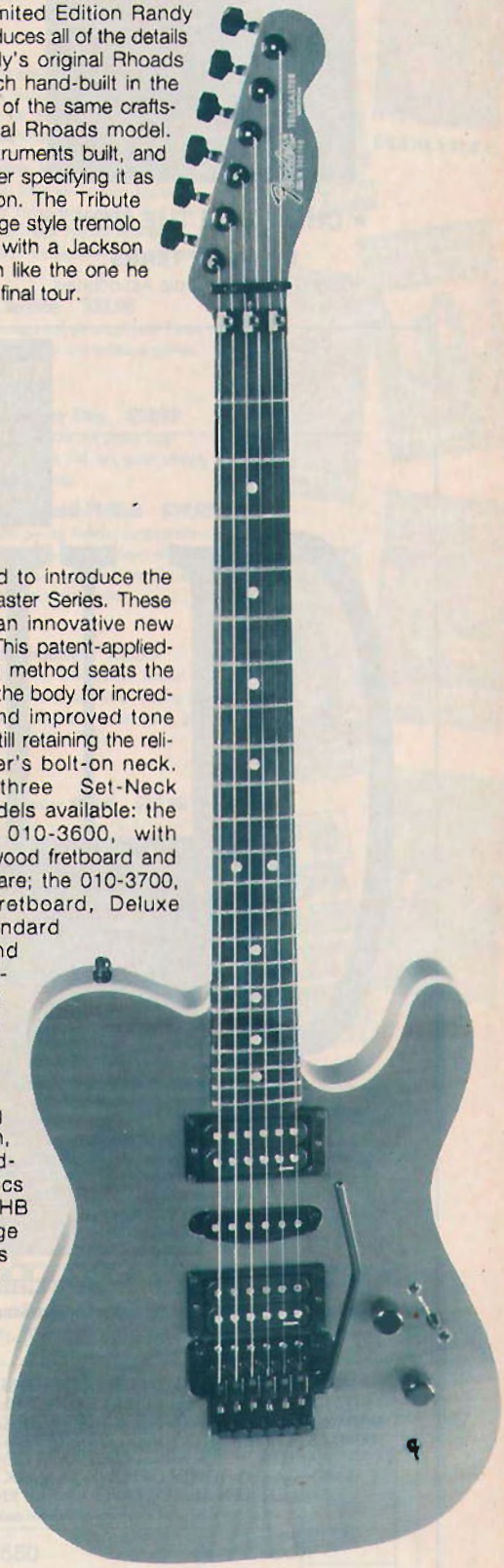

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★ **CHOICE OF THE MONTH**

**NO MORE TEARS**

Ozzy Osbourne ■ Epic Associated

PERFORMANCE: Mammoth and personal; HOT SPOTS: "No More Tears," "Mama, I'm Coming Home" and "A.V.H."; BOTTOM LINE: One of Ozzy's finest performances.

With his life finally in order, Ozzy Osbourne engages in a very personal musical exorcism on *No More Tears*. The result is one of the singer's most cathartic, rocking and complete records of a long career. *Tears'* eleven songs are a lyrical tour of Ozzy's closet of nightmares. It's a journey made doubly intense by strong, melodic and ever-heavy songs, tuneful, emotional singing from the Ozzman, and ferocious support from a band led by guitarist Zakk Wylde. You expect the mammoth and mean from Osbourne, and you get it on crashing cuts like "Desire" and "A.V.H." Wylde carries the load of those musical burdens, given freedom by Ozzy to fill chorus, verse and solo with noisy, humbucking playing that's a match for his surname. But it may surprise that *Tears'* strongest cuts are ballads, if you can call anything Ozzy touches a ballad. "No More Tears" and "Mama, I'm Coming Home" are introspective, personal and affecting songs, and Wylde manages to tone down his swarming attack to fit the drift with his best leads. The mix of typical Ozzy menace with the real Mr. Osbourne emotion makes *No More Tears* worth owning.


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**ROLL THE BONES**

Rush ■ Atlantic

PERFORMANCE: Typically precise but more rocking; HOT SPOTS: "Where's My Thing?" and "Dreamline"; BOTTOM LINE: Uncluttered, energized, youthful Rush.

*Roll the Bones* picks up where *Presto* left off, with Rush making its most focused, rocking music in years. Geddy Lee continues to assert bass playing over chores as synthesizer-man and arranger, though *Bones* still contains high-tech, artful songs and plenty of keyboard coloration. But Lee really plays, laying down immense, brawny, rock-hard bass lines. The band continues to update its always progressive sound with the funk feel of the title tune, and this aging trio stomps through "The Big Wheel" like teenagers. Guitarist Alex Lifeson retains a more prominent role in Rush's 90's mix, while creating regally melodic solos using an enigmatic, sharp fuzztone that's become his signature. The band gets as close to pop rock as it ever has on "Face Up," and mixes the R.E.M.-feel verses of "Ghost of a Chance" with a space-jazz bridge to remain ever exotic. The intensity of the trio's interplay throughout is high, with the best coming on "Where's My Thing?" a wicked funk instrumental that's almost too much fun for Rush. Few bands at age 17 can sound so full of energy and continue to redefine their craft as Rush does on *Roll the Bones*.

**BADMOTORFINGER**

Soundgarden ■ A&M

PERFORMANCE: Intelligently brutish; HOT SPOTS: "Slaves & Bulldozers," "Room a Thousand Years Wide" and "Rusty Cage"; BOTTOM LINE: The best in Seattle primitivism.

You sound like an art critic when trying to describe the noisy, low-end guitar maul created by Seattle's Soundgarden. *Badmotorfinger* is dark and primitive, buffetted by sweeping

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Recorded before a live audience, this video has Carmine Appice, the drummer who's worked with Vanilla Fudge, Rod Stewart, King Kobra and others, demonstrating some of his most dynamic techniques, including double-bass figures, unusual time signatures, various accents, hi-hat feels and soloing.

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feedback textures, leaden rhythms and the furious spouting of riveting singer Chris Cornell. Though often pidgeonholed as metal, Soundgarden sounds little like any contemporary rock, so noisy and muddled are its riffs and industrial bulk, and strangely uplifting. At its most melodious, with just a glimpse of the blues in chewy cuts like "Slaves & Bulldozers" and "Holy Water," Soundgarden forges links with Faith No More in its purposeful anguish and instrumental twisting. Elsewhere, say on "Jesus Christ Pose," the mass of sound generated by guitarist Kim Thayil and new bassist Ben Shepherd resembles a fleet of marauding bulldozers. This is eclectic hard art, better, heavier and more intense than *Louder Than Love*. When Thayil takes off on leads that are more riff jags and feedback formations than solos, little thought is given to discussions of playing techniques or equipment. Soundgarden makes basic emotional connections in its music. Let down your defenses and *Badmotorfinger* will carry you away on its tumble-down couch of gray sound.

### HORRORSCOPE

Overkill ■ Megaforce/Atlantic

PERFORMANCE: Overkill ya two times; HOT SPOTS: "Blood Money," "Soulitude" and "Frankenstein"; BOTTOM LINE: With two new guitarists, Overkill becomes the rage.

The first four cuts of Overkill's fifth album are enough to convince any thrashaholic that this two-for-one guitar switch is a (Over) killer. Gone is Bobby Gustafson, now with Cycle Sluts from Hell. New are Rob Cannavino and Merit Gant. Still around are Blitz Ellsworth's melodic grrrr vocals, one pile-driving rhythm section, and the whiplash-inducing power metal that aligns Overkill with fellow Megaforce members Anthrax, Testament and Vio-lence. Cannavino and Gant are both speedy players, with Gant exhibiting a more brutal, bungee-jumping spirit on whammy-less leads, especially "Thanx for Nothing." Cannavino doesn't establish himself until his lyrical statements carry the relatively softcore "Soulitude." The pressure-building rage of *Horrorscope*'s first 18 minutes is balanced by the slow crush of "Horrorscope," the sweet "Nice Day...for a Funeral" and a grungy version of Edgar Winter's "Frankenstein." With enough social consciousness in its dark, bloody lyrics to avoid lumping the band with thrash's death camp, and enough variety and skill to stand out, Overkill will please most metal faithful.

### LET IT SCREAM

The Scream ■ Hollywood Records

PERFORMANCE: Guitar fat; HOT SPOTS: "Outlaw," "Man in the Moon" and "Love's Got a Hold on Me"; BOTTOM LINE: Sharp rock in the Aerosmith mold.

Paul Gilbert was the "star" of Racer X, but let's not forget the other guys in what was once L.A.'s hottest band. *Let it Scream* reminds you that Gilbert wasn't the only bad-boy guitarist in Racer X, as Bruce Bouillet rips through the Scream's debut with his juicy and fat playing. Former Racer X bassist John Alderete is part of the Scream, as is ex-Shark Island drummer Walt Woodward and the Rod Stewart-meets-Steve Tyler rasp of singer John Corabi. Together they borrow from the best

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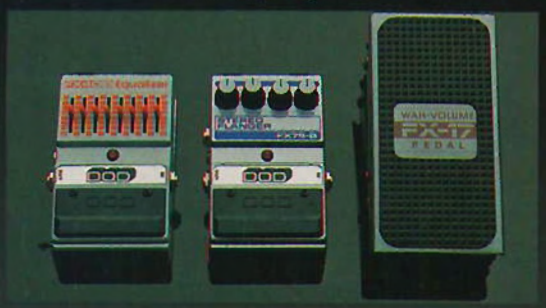


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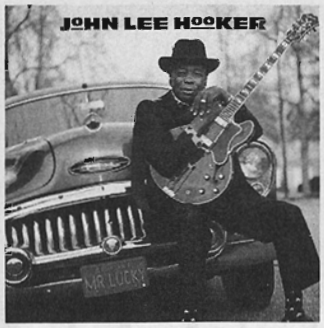
up-front, rowdy rock of bands like Aerosmith and Van Halen. Given a big, bass-heavy sound by veteran producer Eddie Kramer, the songs of Scream are a killing ground for guitarist Bouillet, who mixes slide and acoustic in, along with leads and background counterpoint that jumps on it from the get-go of "Outlaw." There's no thrash in Scream's music, and little angst in its words, just the impulsive blues-based guitar rock you'd expect from Bouillet—a lot like Racer X, and a lot of fun.

**MR. LUCKY**
John Lee Hooker ■ Charisma/Point Blank

PERFORMANCE: This is hip; HOT SPOTS: "Highway 13," "Susie" and "Mr. Lucky"; BOTTOM LINE: A second succulent helping of the healer's timeless boogie.

The Grammy-winning success of blues patriarch John Lee Hooker's *The Healer* was both a surprise and a deserving tribute. *Mr. Lucky* capitalizes on the 71-year-old Hooker's overnight popularity while continuing to pair the king of the boogie with contemporary blues and rock musicians. Hooker's sidemen for *Mr. Lucky* make an impressive list–Robert Cray, Keith Richards, Ry Cooder, Carlos Santana, Albert Collins. Still, it's the low moan and sinister beat of Hooker's boogie tunes and grumbling vocals that are his essence, and two tunes with shadowy blues veteran John Hammond best capture the Hooker mystique. "Susie" is the cream of the uptempo grinders, with Johnny Winter's winding guitar lines an apt foil for Hooker. (You might want to check out Winter's own excellent Point Blank release, *Let Me In*.) Robert Cray and Carlos Santana are back, with Cray sharing vocals and biting guitar on the sashaying title tune. Santana doesn't fare as well in trying to contemporize Hooker with "Stripped Me Naked," but who's complaining? Where else can you hear three worlds come together so spiritually as on "I Cover the Waterfront," where Booker T. Jones' organ supports an Afro-Celtic duet from Hooker and Van Morrison? We're the lucky ones.



**SHADOW KING**
Atlantic
**BACKLASH**
Bad English ■ Epic

PERFORMANCES: Both tuneful and tough; HOT SPOTS: Shadow King–"Boy" and "Danger in the Dance of Love"; Bad English–"So This Is Eden" and "Rebel Say a Prayer"; BOTTOM LINE: Solid work from bands pairing great guitarists with soulful singers.

Guitarists Vivian Campbell and Neal Schon have new albums out on which each is paired with veteran, distinctive, hard rock-and-soul singers. *Shadow King* is as far from Dio as Vivian Campbell's been. Teaming with the for-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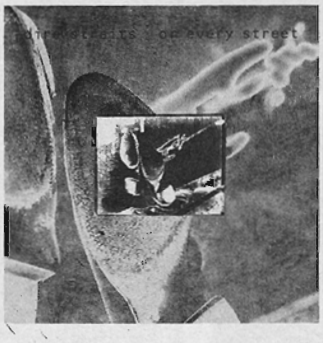
mer voice of Foreigner, Lou Gramm, the guitarist rips off aggressive, crisp accompaniment on typically hard-edged Gramm songs, pushed to their emotional limit by his gruff singing. It's the kind of soul-pop stuff Campbell has been talking about getting into, and his skills as sideman and soloist come together sharply on "Danger in the Dance of Love." The songs on Bad English's second album are more melodic and commercial, while John Waite's vocals lack the urgency of Gramm's. Schon plays with more feeling than flash. His brief leads are models of brevity and substance, always adding emotional weight to Waite's storytelling. With Jonathan Cain's keyboards, Bad English has a fuller, more hook-laden, radio-ready sound–car-cruising stuff–while Shadow King is more a guitar band. And *Backlash* is ballad heavy, finding a middle ground somewhere between Bad Company, Don Henley and Michael Bolton. Both albums offer excellent playing and reliable, romantic hard rock.




**ON EVERY STREET**
Dire Straits ■ Warner Bros.

PERFORMANCE: Low-key to a fault; HOT SPOTS: "You and Your Friend" and "Fade to Black"; BOTTOM LINE: A disappointing snooze. You'd think with six years between albums, Mark Knopfler and Dire Straits would be filled to bursting with new musical ideas, and be ready to rock uncharted territory. Think again. *On Every Street* is so low-key, it makes someone like J.J. Cale seem positively Hendrixian. Guitarist Knopfler's growing fondness for country music, heard on his Notting Hillbillies and Chet Atkins disks, dominates *Street*, reinforced by his hiring of silky pedal steel player Paul Franklin. The first side's elegant atmospherics never build much energy, which may be the point, but it would be nice to hear Knopfler's distinctive, rapturous guitar playing as more than background coloration or as emotional release on song tags. The band can be said to rock but once, on the mocking

"Heavy Fuel," and Knopfler only really gets his fingerpicking dander up a couple times, most pointedly on "You and Your Friend," but then only as things fade away. The slow, simmering shuffles that pervade *Street* are tasty little musical morsels, but we've enjoyed similar many times before. *On Every Street* will be a major disappointment for all but Knopfler addicts, sleepy romantics and adult contemporary slugs.

**SYMBOL OF SALVATION**
Armored Saint ■ Metal Blade

PERFORMANCE: Saint's best; HOT SPOTS: "Reign of Fire," "Last Train Home," "The Truth Hurts" and "Warzone"; BOTTOM LINE: Their time has finally come.

Nine years of struggling and playing through management problems and the death of guitarist/co-founder Dave Prichard, have turned Armored Saint into something special. The band's first studio album in four years is a great, classic European-styled heavy metal album, strong on melody and teeming with the swarming interplay of guitarists Jeff Duncan and Phil Sandoval. There is no longer anything gothic or medieval about Armored Saint; its songs are good enough to overpower any costumes or contrivances. And speed and volume, while abundant still, are no longer required for this tight, aggressive band to make its point. The spirit of Prichard remains present in nine of 13 songs, through his melodies and one punched-in solo, while the gruff, melodic sneer of John Bush's vocals make a pitch for him being ranked with the best classic metal singers. Those things, along with what's become rare in metal these days, a two-guitar front that features genuine squeal appeal, make this Armored Saint's best recording ever, and one of 1991's finest straight-ahead metal albums.

**LES PAUL: THE LEGEND AND THE LEGACY**
Capitol

PERFORMANCE: Revolutionary; HOT SPOTS: Many; BOTTOM LINE: Long, revealing look back at a guitar innovator.

Everyone has heard *about* electric guitar pioneer Les Paul, but few in today's rock generation have actually heard the music Paul created in the '50s with his revolutionary inventions. *The Legend and the Legacy*, a chronologically ordered 4-CD compilation that reassembles the early '50s work Paul created for Capitol, gives you a chance. Included here are early novelty instrumentals, like 1950's "Nola," that

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Christian, and hints at what was in store for the Presley era. In its corny but lovable tracks, the set restores a critical early link in the evolution of rock 'n' roll.

**BILL & TED'S BOGUS JOURNEY**
Various Artists ▪ Interscope

PERFORMANCES: All kinds of hard; HOT SPOTS: Steve Vai, Neverland, Megadeth, Primus, King's X; BOTTOM LINE: Solid collection crossing 1991's metal spectrum.

The musical journey accompanying Bill & Ted's second cinematic escapade provides a lively glimpse of hard rock in 1991. In 12 tracks you hear jive from all corners of metal, beginning with the commercial pop scream of Slaughter and harmonies of Winger. From there, it's nonstop power goofing, ranging from the old, in a prototypical Kiss anthem, to the new, in notable youngsters Neverland, the progressive via Faith No More and King's X, the fringe freakout of Primus, Megadeth's hardcore, and guitar pyrotechnics from Richie Kotzen and Steve Vai. *Bogus Journey* is as good as any

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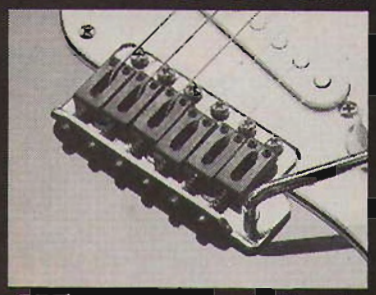

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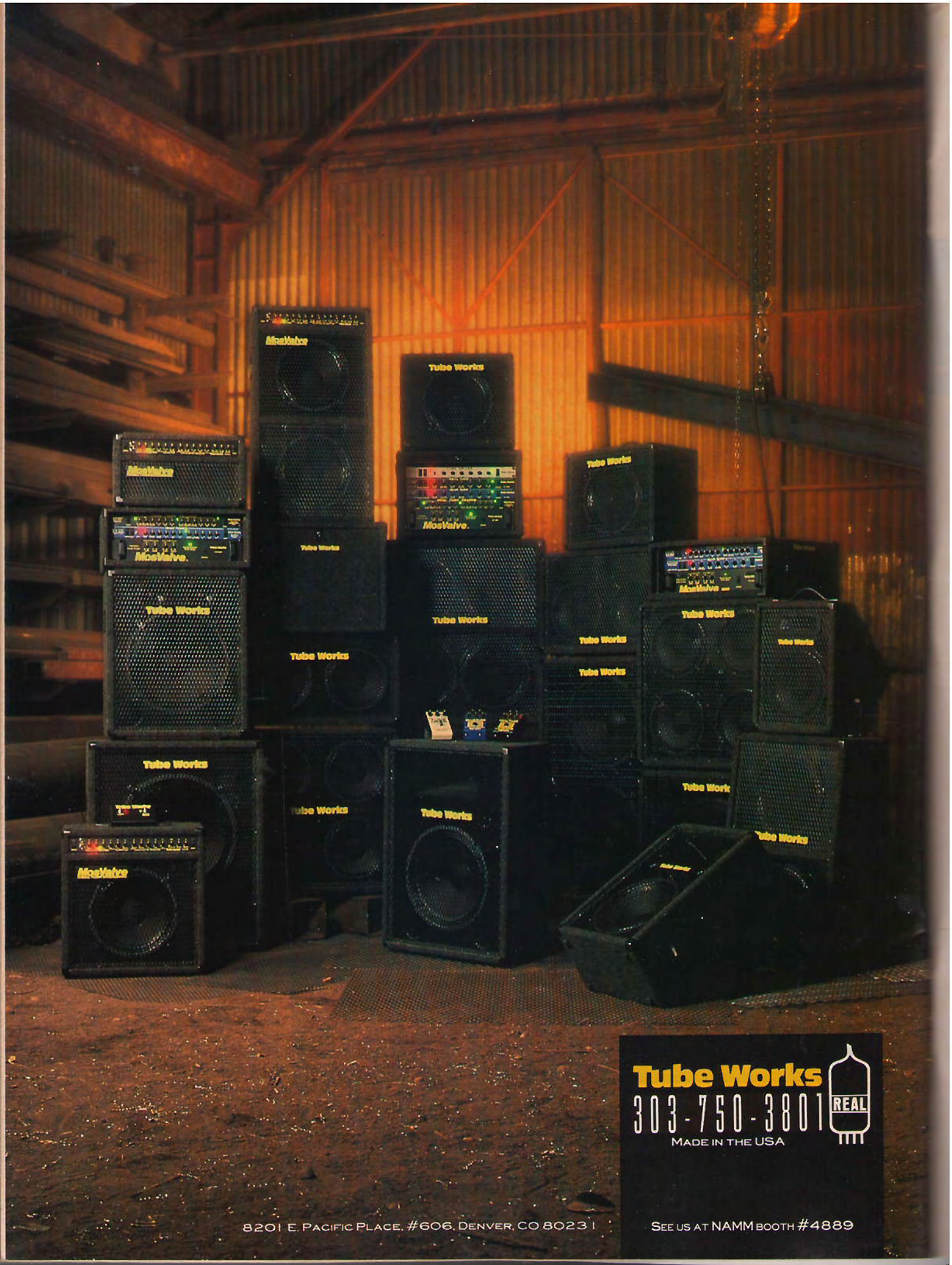
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contrived collection, containing consistently high-quality music, a rarity for a soundtrack, where one or two songs usually stand out amidst filler. Even better, most cuts were important in the film, so that Steve Vai's scalar rampaging and Primus' wild antics make even more sense if you took the movie journey. *Bogus* is a better-than-average soundtrack and a worthwhile 1991 metal sampler.

## MIDLINE

**COSMO'S FACTORY**
Creedence Clearwater Revival ■ Fantasy

Creedence Clearwater Revival reigned as one of America's greatest singles bands during the height of the 1968-72 psychedelic era. That so spare and rootsy a band as Creedence captured the minds of American youth in a time of free-thinking and experimentation may seem a paradox, but 15 top ten singles do not lie. This Northern California band played with a down-to-earth honesty and crude naturalness, whether choogling through one of guitarist/vocalist John Fogerty's folksy originals or resurrecting rockabilly and blues hits from a decade before. But Creedence also made great albums, on which singles rest comfortably next to forgotten gems and chunks of Fogerty's brutish, intoxicating guitar. 1970's *Cosmo's Factory* was the band's fifth and last great album.

Equal parts rock 'n' roll revival, country rock singalong and free jam, *Cosmo's Factory* brought all points of John Fogerty's musical view together on one record. The album opens with the simple hillbilly blues of "Ramble Tamble," which takes an unexpected lurch through a Byrds-meets-Neil Young instrumental meditation during its seven minutes. This was far from the norm for album openers.

Fogerty continued in a revival mode with covers of two blues and rockabilly standards that sandwich the band's own #2 hit, "Travelin' Band." From there, CCR unfurled a string of Fogerty's most affecting songs—"Lookin' out My Back Door," "Run Through the Jungle," "Up Around the Bend," "Who'll Stop the Rain" and "Long As I Can See the Light." These were the songs that sent *Cosmo's Factory* to number one on the charts, but the penultimate 11-minute jam, "I Heard It Through the Grapevine," entranced with its visceral guitar passion. A certifiable soul classic, totally personalized as Creedence music and stripped to its most basic form by the band's euphoric, straightforward exploration. That, too, was uniquely Creedence. *Cosmo's Factory* has it all.


Guitarists today, more than ever, look to their heroes to imitate their style. Even though imitation may be a form of flattery to some, ultimately you must have much more than mere imitation to be a great guitarist. Learn what the pro's already understand, the need to develop your own voice on the guitar! To be a true innovator you must speak the language of guitar and know it's vocabulary.

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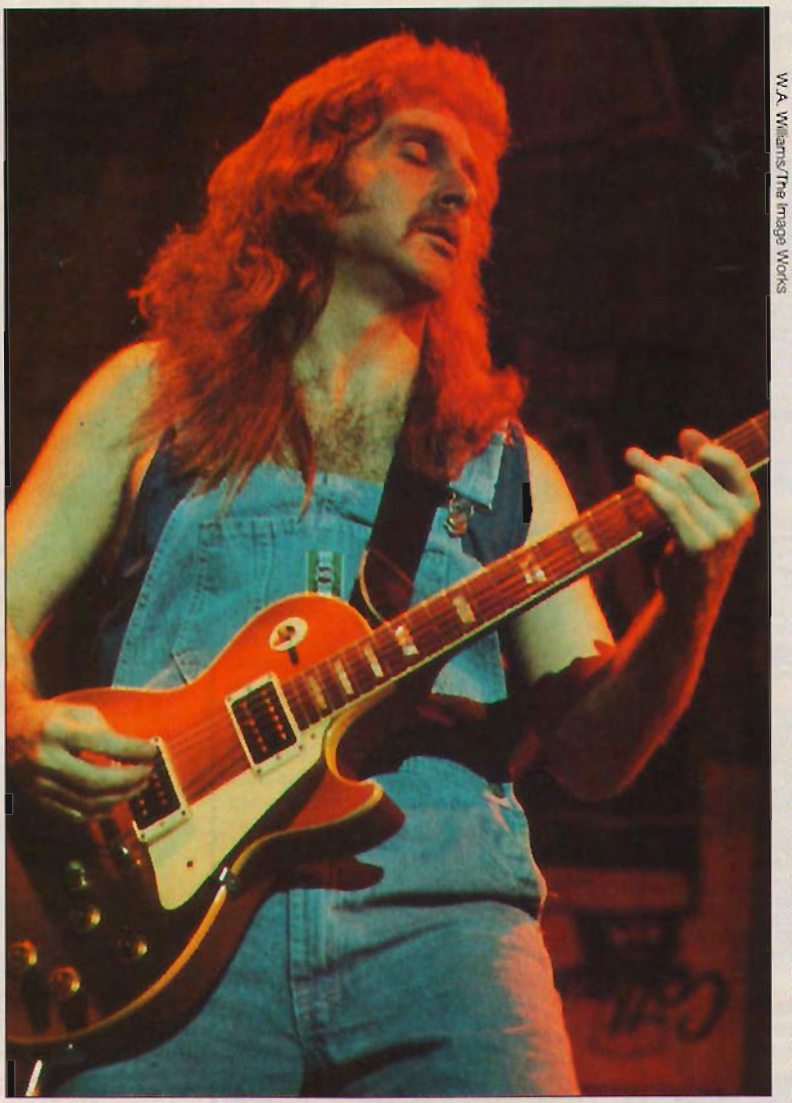
# GREG MARTIN/THE KENTUCKY HEADHUNTERS

BY PETE PROWN

Don't let the numerous Country Music Association awards and the Grammy for Best Country Album fool you: The Kentucky Headhunters are as much slaves to rock 'n' roll as they are to the sweet sounds that rise up from south of the Mason-Dixon line. Most of the Heads' country flavor comes from the folk/bluegrass harmonies of vocalist Ricky Lee Phelps and his bass-playing brother Doug, but balancing them out is a fierce power trio featuring another set of brothers, mutton-chopped drummer Fred and rhythm guitarman Richard Young, and their high-voltage cousin, lead guitarist Greg Martin. Though country pickers usually rely on multiple string bends, a fuzz-free tone and deft fingerpicking as the basis of their sound, Martin's tube-distorted leads expertly recall *Wheels of Fire*-era Eric Clapton, not in terms of blatant imitation, but in much the same way that a Stevie Ray Vaughan solo could lovingly rekindle the spirit of Jimi Hendrix. And on the Kentucky Headhunters' latest musical harvest, *Electric Barnyard*, this backwoods axeslinger wears a few six-string hats beyond that, dropping in bluesy slide licks here, country bends there, and enough flaming rock riffs to burn the whole dang barn down. Chet Atkins *it ain't*!



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Country-rock hybrids are nothing new, of course, and during the early-'70s, the Flying Burrito Brothers, Poco and the Eagles all made critical recordings. Still, the Headhunters have something that none of these bands had, and that's the sense that these rockin' bumpkins are really *from the country*, specifically Metcalfe County, Kentucky. They have further staked out their own turf by playing more of a country/hard rock mixture, owing much of their inspiration to vintage Led Zeppelin and Cream albums, as well as to those by country legends like Hank Williams and Merle Travis. It is this rare stylistic combination that helped the Heads' 1989 debut, *Pickin' on Nashville* go platinum, while simultaneously ushering in a whole new wave of country music.

"I think people like us because we're part of a generation that grew up on rock 'n' roll as much as country," muses Greg Martin. "Merle Travis and Chet Atkins were a big part of my life growing up, since my dad liked them so much, and on Saturday nights, you'd have all sorts of country music TV shows on, like Porter Wagonner's or Bill Anderson's, so I couldn't escape that lifestyle. But then on the side, I'd be listening to Eric Clapton and Duane Allman. My dad played a little guitar, and my uncle was a singer/songwriter around Louisville, where I grew up. My first big rock influences were John Sebastian and Zal Yanofsky of the Lovin' Spoonful. I saw them in 1966 and the way they were working together really blew me away. And then when Cream came along with 'Sunshine of Your Love' from *Disraeli Gears*, Eric Clapton just did me in! I never understood why so many people leaned towards Hendrix and ignored Clapton, because Eric had such an incredible tremolo and tone. I never really sat down and learned his solos note-for-note, but I got his vibe down pretty well, as you can probably tell. After I heard Cream, I dug back and found his stuff with John Mayall's Bluesbreakers, the Yardbirds, and a thing he did with Stevie Winwood called Powerhouse. I like Clapton's new stuff all right, and he's playing better than ever, but I'm partial to the good old records. They're tremendous!

"Other guys that inspired me are Peter Green, who came into the Bluesbreakers after Clapton, and Mick Taylor, who came in after him before joining the Rolling Stones. Green had one of the most authentic blues feels I've ever heard–in fact, he plays the blues so well it's scary. Of course, Jimmy Page is huge and Leslie West's early stuff with Mountain is great; I love Todd Rundgren's playing

with the Nazz, too. I listened to the Allman Brothers and Lynyrd Skynyrd and loved them, but I never sat down and tried to play Southern rock. I was always more into the English bands, though I really get into Billy Gibbons. I have tried to be careful not to listen to Billy too much, because, like I do with Clapton, I tend to start picking up his licks. I don't really consider him a Southern rock guy, either–he's more like Texas blues. For later stuff, Thin Lizzy was real influential and, in fact, I saw them in early 1977 opening for Queen with Gary Moore sitting in for Brian Robertson, and they were amazing. Hell, Gary Moore is still real hot these days. In fact, I'd like the Headhunters to someday work up a version of 'The Cowboy Song,' which was always a Lizzy favorite of mine. For new people, I dig David Grissom, who's a hot country-rock guy, who used to be with Joe Ely and is now with John Mellencamp, and I'd also like to tour with the Black Crowes, because our bands are kindred spirits, in a way. And man, their guitarists have got Keith Richards down cold!"

Though the Kentucky Headhunters have only been together for five years, their collective roots extend back nearly a quarter of a century. In 1968, Martin met the Young brothers, and together they spent the next 13 years trying to break through as the hard rock group Itchy Brother, though with little success. Still, it was a pivotal starting point for the Headhunters. "I first met Richard way back in high school," recalls Martin. "He was a very good rhythm player and into the Chuck Berry/Keith Richards/John Lennon school of playing. But we were like outcasts back then, because we liked Cream, Ten Years After, Mountain and Jimi Hendrix, and weren't into the Archies and the Grass Roots as much as everybody else. Meeting him and his brother Fred was like finding people who spoke the same language as me, so we put together Itchy Brother and played throughout the '70s. I don't know why we didn't make it with that band, but I guess the chemistry wasn't quite right, or we weren't there as musicians yet. At the time we broke up in 1981, we were really into Led Zep, and maybe we were copping too much from them. I mean, I used to do the whole 'Dazed and Confused' routine, with the violin bow and everything. Man, after I saw *Spinal Tap*, where Nigel bows his guitar with the violin, I almost died of embarrassment—that movie has humbled more rockers than anything I know of. But back to the point, it was also the early-'80s period when Kenny Rogers and Dolly Parton were doing the country pop thing; Fred calls that stuff, 'Bladder-trouble country,' because of the funny looks all those singers used to have on their faces. Most people now think of it as the *Urban Cowboy* phase, and frankly, I didn't care for it much. But with Itchy Brother now over, I took a gig backing singer Ronnie McDowell, and through him, I learned a lot about rockabilly and country guitar and even did some session work. I met Doug Phelps, our bassist, through that gig, too. Then, around 1985, Dwight Yoakam and Steve Earle started bringing back the oldtime country sound, and I thought that they were a real ray of hope.

"Soon after that we put the Headhunters together, but at first we were just a four-piece blues band, covering Albert King and Albert Collins songs. But six months into the band, Doug's brother Ricky came up to jam with us, and his voice put a whole different light on things. We knew that something was there, and the two brothers singing harmony made a big difference. So when Ricky and Doug joined fulltime, their bluegrass influences from people like Doc Watson and Bill Monroe meshed with the heavy rock tastes of Richard, Fred and I, and gave the band a new feel. By that time, I think we had grown up, too, plus we weren't taking ourselves so seriously anymore. We were just having fun onstage, and I think people began picking up on that. Pretty soon the Kentucky Headhunters just took off, and we jumped from playing 300 seat clubs to 20,000 seat arenas–it's the strangest thing I've ever seen in my life. These days, our concert audiences range from grandmothers, to guys who drive 4-wheel-drive trucks, to teenagers in Metallica T-shirts. We're kind of like McDonalds—the whole family comes! But, then again, if we brought the Headhunters to Nashville in '81, I think we would have been strung up!"

Fortunately, Nashville '91 is nothing like Nashville '81, and these days, the Kentucky Headhunters are considered just about the hottest ticket in town. This praise is not unfounded, either, since they back up their down-on-the-farm image with honest rural rock, as can be heard on the aptly titled *Electric Barnyard*. The material on this disc runs the whole gamut of country-rock textures, from electrified bluegrass ("With Body and Soul") to updated rockabilly ("It's Chitlin' Time," "16 and Single") to Beatlesque pop ("Always Makin' Love") to scrappy hard rock ("Wishin' Well," "Diane"). There's even a rocked-up remake of "The Ballad of Davy Crockett," the theme from the popular '50s TV show. "Yeah, there's lots of different kinds of tunes on the album," continues the Heads' picker. "'With Body and Soul' is a bluegrass standard that Bill Monroe used to play years ago, and 'Love Bug

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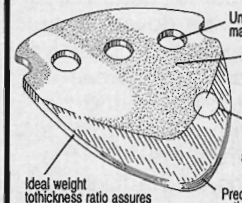


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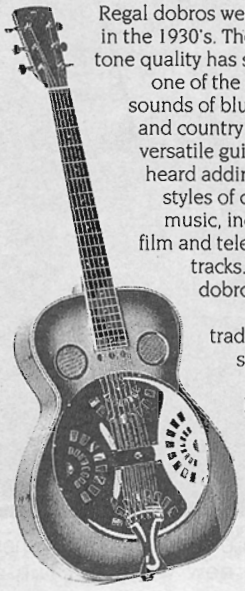

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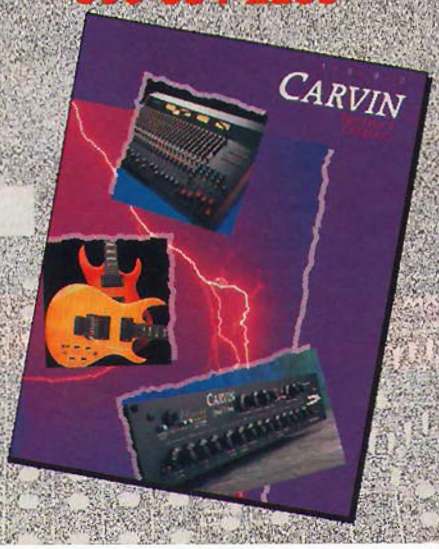


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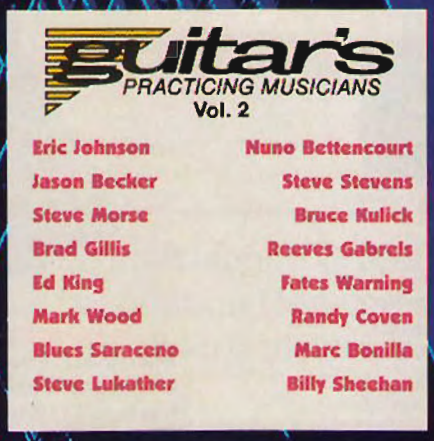

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"As far as the specific sounds we get, I'm kind of a connoisseur of tube amps, and I have a big collection of old Marshalls. I have 13 vintage heads dating from 1968 to 1973 and a bunch of cabinets; I have a lot of old Fenders, too. On the road right now, I use two 1970 small-top 50-watt heads and one plexiglass head as a spare. The 50's run into two cane-faced slant cabs and there's this really sick think made by Multivox that's sort of like a Leslie. That Leslie-like sound at the beginning of 'Big Mexican Dinner' is actually Richard playing through a Fender Vibraphone amp–I read one review where they said it was a cheesy organ part! For the album, I mostly used the 50-watt Marshalls and a black 1969 Les Paul with Seymour Duncan pickups–a Jeff Beck in the bridge postion and a Pearly Gates in the bass. I also used a 1959 Strat with EMG SA pickups in it. I use that one a lot for slide, and for some reason, I can get a really meaty Les Paul tone out of it. I leave it in standard tuning, too, because I couldn't be bothered with retuning, plus it screws up the neck tension. Richard mostly uses a Telecaster and Doug uses an old Fender Precision bass and some huge Mesa/Boogie amp contraption. Hell, I don't know what it is, exactly."

Greg Martin may not know his bandmates' rigs inside-and-out, but he certainly knows how to keep his head together, now that his quintet are platinum hitmakers. "Some people might think that our image is the result of some marketing guy's plan for a bunch of hillbilly rockers, but it's just the way we are," he asserts. "In a nutshell, I would say that the Kentucky Headhunters are basically a bunch of guys who grew up playing a little rock 'n' roll, blues, and country, and who've been friendly with an outhouse two or three times. Man, I guarantee you that at this very moment Fred is down at his place working on his tractor and Richard is probably out fishing. Those boys haven't changed at all, except that Fred used to have hair longer than Richard's and now he's bald and has sideburns! And Ricky and Doug are the sons of a preacher, and grew up in a tiny little town in Missouri. So I guess we're pretty much just what we are–I mean, you can't polish a turd, now can ya'.

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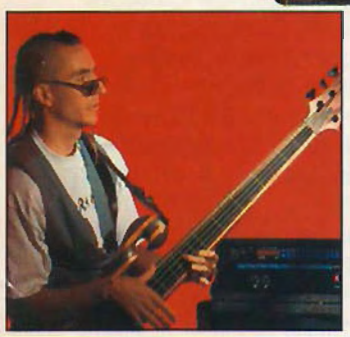

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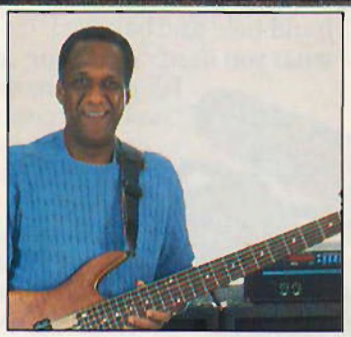

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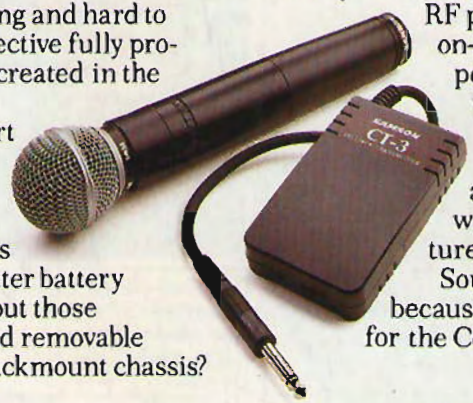


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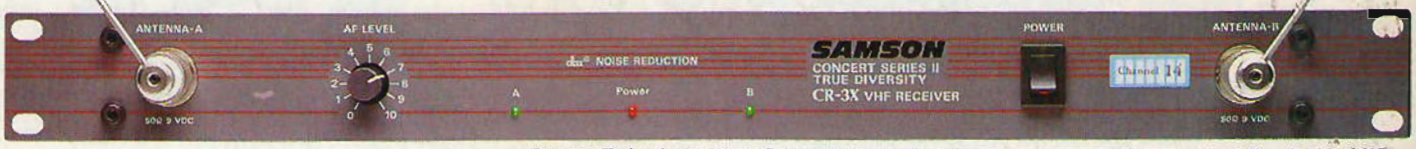


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